

PR 7771

**The Best Of  
BROTHER JACK McDUFF  
& The Big Soul Band**



8-7  
\$ 396





# The Best Of BROTHER JACK McDUFF & The Big Soul Band

BROTHER JACK McDUFF, organ  
Big band arranged and conducted by Benny Golson.

## Side A

- |                                    |      |
|------------------------------------|------|
| 1. TALKIN' 'BOUT MY WOMAN .....    | 2:15 |
| 2. WALK ON BY .....                | 2:39 |
| 3. LEXINGTON LINE .....            | 3:15 |
| 4. ROCK-A-BYE .....                | 3:50 |
| 5. IF EVER I WOULD LEAVE YOU ..... | 3:10 |

## Side B

- |                                   |      |
|-----------------------------------|------|
| 1. HEY LAWDY MAMA .....           | 4:00 |
| 2. FROM THE BOTTOM UP .....       | 3:45 |
| 3. JERSEY BOUNCE .....            | 2:20 |
| 4. TOO MANY FISH IN THE SEA ..... | 2:17 |
| 5. ENGLISH COUNTRY GARDENS .....  | 4:20 |

The merger of dynamic organ stylings and charging big band arrangements is not a new combination but when the talents involved are Brother Jack McDuff and Benny Golson one is ready to sit up and take notice.

Brother Jack McDuff is one of the pacesetters on organ and has been for some time. He is well represented in the Prestige catalogue both as leader and as a sideman.

Benny Golson has come a long way since the time he was playing tenor sax in Earl Bostic's band. One of his first recorded compositions was *Stablemates* recorded by Miles Davis on Prestige in 1955. Since that time he has progressed through co-leading his own combo (*The Jazztet*) to his current position as Hollywood TV and motion picture composer-arranger. Among his current work is the weekly score for Room 222.

Previous McDuff and Golson collaborations have resulted in Prestige albums *The Dynamic Brother Jack McDuff* (Prestige 7323)

and *Prelude* (Prestige 7333) but this album collects some of more soulful performances from other albums.

*Talkin' 'Bout My Woman* has Brother Jack strutting his funk in front of Benny's big brass ensemble. Jack gets into his mumbling thing here. This tune as well as *Walk On By*, *Jersey Bounce* and *Too Many Fish In The Sea* are taken from *Walk On By* (Prestige 7476).

*Walk On By* is a pretty performance with vibes in evidence in the introduction. Bert Bacharach would be a happy man were all his work performed this well. Brother Jack all the way on this.

*Lexington Line* has the largest contingent of musicians (35) and includes a string section. This tune sounds like a contemporary movie theme. The performance along with *If Ever I Should Leave You*, *Hey Lawdy Mama* and *From The Bottom Up* are taken from *Silk And Soul* (Prestige 7404).

The reed section leads the way into George Benson's original *Rockabye*. The band punctuates behind a driving McDuff performance and Jack once again accompanies himself with grunts and groans. This selection is taken from *The Midnight Sun* (Prestige 7529).

*If Ever I Would Leave You* has strings and voices. The traditional reeds and brass give way to sensitive woodwinds and French horns in a compelling McDuff rendition.

*Hey Lawdy Mama* is a tune of older vintage but it sounds like a McDuff original. Jack gets solo assistance here from George Benson on guitar and Red Holloway on tenor sax.

*From The Bottom Up* is a Golson original while *Jersey Bounce* is a tune from the swing era and *Too Many Fish In The Sea* is a pop item. These separate and distinct performances show McDuff and Golson to be at home in any idiom.

The album's closing tune is *English Country Gardens*, an old folk song, and has McDuff switching to piano and celeste rounding out a firm display of versatility. This performance is taken from *I Got A Woman* (Prestige 7642).

BODYROX



strictly breaks

# SCHOOL YARD BREAKS

1699



**VOLUME 2**

**18 Rare B-Boy Breaks**

Deluxe Vinyl LP

## - SIDE A -

- 1) **QUILLER** - Denton & Cook (2:55)
- 2) **APACHE** - Le Par Bongo Rockers (4:03)  
SUPER RARE FRENCH VERSION!
- 3) **WADING** - Sunset (3:29)
- 4) **SOULWANGO** - Candido (4:08)
- 5) **MAGONDE** - Bjame Rostvold And Perry Knudsen (2:47)

## - SIDE B -

- 1) **FUNK DE MAMBO** - Karma (6:31)
- 2) **UELA UELA** - Charley Antolini (3:51)
- 3) **DESIGN** - B. Stoller (2:33)
- 4) **RITUAL** - Nico Gomez & His Afro Percussion Inc. (3:52)

## - SIDE C -

- 1) **HARD HITTER** - Keith Popworth (2:58)
- 2) **SILVER THRUST** - Peter Reno (3:56)
- 3) **EGO TRIPPIN** - Please (5:32)
- 4) **VITAMIN C** - Can (3:45)

## - SIDE D -

- 1) **BLACK BELT JONES** - Dennis Coffey (2:13)
- 2) **DIFFERENT STROKES** - Geno Washington (2:17)
- 3) **BE BLACK BABY** - Grady Tate (4:07)
- 4) **BONUS!** - ONE OF THE BIGGEST B-BOY MYSTERY BREAKS (7:43)

School Yard Breaks contains the original, extremely rare breaks used by DJ's Jazzy Jay, Afrika Bambaataa, Kool Herc, Grandmaster Flash other famous original hip hop DJ's. These were the sounds you could hear in the parks and school yards during the 70's and 80's.

These Songs are the foundation of hip hop. These songs contain so much hip hop history. Listen carefully!!!

All songs were digitally re-mastered from the original studio master tapes.

WARNING: Unauthorized duplication of this recording is a violation of applicable laws and subject to federal prosecution.

© 2006 STRICTLY BREAK RECORDS

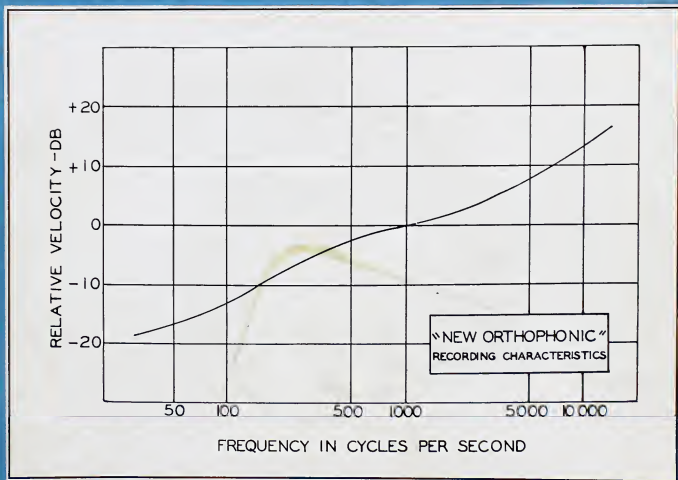
SYB-2102

RCA  
Ready Store  
174

RCA VICTOR  
Red Seal Records



# "NEW ORTHOPHONIC" FREQUENCY TEST RECORD



ADJUST WIDE RANGE REPRODUCER  
FOR CONSTANT OUTPUT WHEN PLAYING  
THIS RECORD

LONG **33 $\frac{1}{3}$**  PLAY

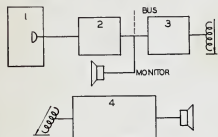
# "NEW ORTHOPHONIC" FREQUENCY TEST RECORD

## PURPOSE OF THE RECORD

The enclosed frequency test record is made available by RCA Victor especially to assist in adjusting phonograph reproducers to the proper response for playing the "New Orthophonic" records. In order to avoid the necessity of taking meter readings over a wide range of voltages, applying correction factors, and plotting charts, this record has been recorded with the actual characteristics used in making RCA Victor records. This means that the output voltage will be the same at all frequencies when playing the record on a properly adjusted reproducing system.

### RECORDING CHARACTERISTIC

The significance of a recording and reproducing characteristic is perhaps most easily illustrated by the following sketch showing a typical recording-reproducing chain.



The basic components are: (1) Studio and microphones; (2) Microphone amplifiers, mixer, special equalizers and monitor speaker; (3) Disc recorder; (4) Disc reproducer and speaker.

It can readily be seen that if the overall characteristics of "3" and "4" are not matched, i.e., if one does not complement the other, the sound coming from the two speakers cannot be the same.

At a recording session adjustments in microphone placement, equalization and system response are often made to obtain the musical effects and impressions desired by the artist and musical director. These effects are judged by the sound heard from the monitor speaker. The function of the disc recorder is to capture this particular sound in such a manner that it may be faithfully duplicated in your living room. This will be achieved only if the output voltage from the reproducer conforms in every respect to the input voltage to the disc recorder. This means that the recording and reproducing characteristic have to be carefully matched so that no change in frequency response is introduced between recorder input and reproducer output.

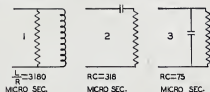
By definition "recording characteristic" is the actual recorded velocity plotted as a function of signal frequency with the input signal voltage to the disc recorder being held constant. With minor technical exceptions "recorded velocity" refers to the velocity of the lateral motion of the recording stylus as it cuts the record grooves. It should be noted that the recording characteristic as here defined applies only to item 3 of the recording channel and not to variable factors such as studio, microphones and special recording equalizers.

Lateral stylus velocity is represented by the expression  $2\pi f A$ , where " $f$ " is frequency and " $A$ " is amplitude. It follows then that a constant velocity recording has increasing groove amplitude (lateral swing of the groove) with decreasing frequency. Phonograph records are normally recorded with frequencies reduced in velocity and high frequencies increased in velocity.

The decrease in low frequency velocity is introduced in order to limit the lateral groove excursions and thereby make more efficient use of the space on a record. The low frequencies are restored to their original volume by the reproducing system. The increase in high frequency velocity is introduced as part of a scheme to reduce surface noise when reproducing a record. The actual noise reduction is obtained by reducing the high frequency response of the reproducer. The amount of decrease is determined by the amount of increase in the high frequencies used in the recording so that they are reproduced at their original volume relative to the lower frequencies. The increase of high frequency velocity is possible in recording since these frequencies in music and speech are normally weaker than the lower frequencies.

The particular characteristic used for "New Orthophonic" recordings has been selected by RCA Victor engineers to provide a maximum reduction of all types of noise consistent with good pick-up tracking at all frequencies.

The "New Orthophonic" characteristic (relative stylus velocity vs. frequency) may be expressed as the algebraic sum of the ordinates of three individual curves which conform to the admittances of the following networks expressed in db:



Briefly, these curves are: (1) 3 db low frequency boost 50 cycles; (2) 500 cycle cross-over; and (3) 13.5 db high frequency pre-emphasis at 10,000 cycles. A reproducer accordingly should be adjusted as close as possible to the inverse of these conditions, i.e., low frequencies increased in reproduction by the same amount that they are decreased in recording and vice versa for the high frequencies. This means that the cross-over frequency should first be set at 500 cycles, after which high and low frequency tone controls should be adjusted to give the desired flat response as described below.

Relative velocities for the complete curve as shown on the cover are as follows:

F	F db	F	F db	F	F db
15,000	+17.2	7,000	+10.8	400	-3.8
14,000	+16.6	6,000	-9.6	300	-5.5
13,000	+16.0	5,000	-8.2	200	-8.2
12,000	+15.3	4,000	+6.6	100	-13.1
11,000	+14.5	3,000	+4.8	70	-15.3
10,000	+13.7	2,000	+2.6	50	-17.0
9,000	+12.9	1,000	0	30	-18.6
8,000	+11.9	700	-1.2		

### THE RECORD AND ITS USE

The record conforms to the above curve with the exception of the outer band containing frequencies from 15 kc to 10 kc which is recorded at a reduced level. This band is recorded 20 db below normal recording level. The next band containing frequencies from 10 kc to 30 cycles is recorded 14 db below normal level. The reduction in level has been made so that the groove curvature at the extreme high frequencies never becomes less than approximately twice the curvature of a normal fine groove stylus, a condition necessary to insure satisfactory tracing of the grooves by the stylus. The third band (1,000 cycles) is the normal reference level for 45 and LP recording.

In order to check a reproducing system it is necessary only to connect a suitable rectifier or vacuum tube type voltmeter across the loudspeaker terminals, adjust the volume control for normal listening level with music, and play the second band of the frequency record. High and low frequency tone controls should then be adjusted as required until the meter reading at all frequencies from 10,000 cycles per second down to 30 cycles per second is as nearly constant as possible. Variations of approximately plus or minus 20% in output voltage ( $\pm 2$  db) are generally considered acceptable at the extreme high and low frequencies. Between approximately 100 cycles and 8,000 cycles it is desirable to have the variations not greater than plus or minus 10% ( $\pm 1$  db) of the average value.

For those interested in system behavior up to 15,000 cycles the outer band of the record may be used. An ideal system will produce a constant voltage output from this band, although the actual voltage will be approximately  $\frac{1}{2}$  of that obtained from the second band of the record.

Since this record was recorded with constant voltage at all frequencies up to 10,000 cycles per second at the input to the disc recorder, it is truly representative of the RCA Victor recording characteristic. A reproducer compensated to give constant voltage output from this record will, therefore, be correctly matched to the recorder. The final result then is essentially a direct connection from the recording studio monitor to the terminals of your own loudspeaker, provided, of course, that distortion is not introduced by the pick-up or amplifier. It should be borne in mind that system measurements of this type do not take into account such things as the acoustics of the room in which the reproducer is located or the characteristics of the loudspeaker. In some cases, therefore, minor deviations from a flat response may be necessary in order to compensate for room acoustics and speaker characteristics.

# ANDREW WHITE

## "MARATHON '75"

### VOL. 7

Recorded Live At The "Top O' Foolery" in Washington, D. C.  
Selections taken from the Legendary concert of November 16, 1975  
(from 6:00 p.m. until 6:00 a.m. November 17, 1975)

Featuring: KEVIN TONEY, Piano, STEVE NOVOSEL, Bass, KEITH KILLGO, Drums

STEREO

SIDE ONE

1. Crescent  
(John Coltrane) BMI
2. Passion Flower  
(Andrew White) BMI

SIDE TWO

1. Transition  
(John Coltrane) BMI
2. Theme—AM-14  
(Andrew White) BMI

# ANDREW WHITE - "MARATHON '75"

Andrew's Music  
No. 21

Legendary Concert of November 16, 1975 (12 hours)  
Recorded Live At The "Top O' Foolery" in Washington, D. C.

Many Thanks To Bert Coleman and Mae Steadham  
of The Top O' Foolery

## VOL. 7

6:00 P.M. until 10:00 P.M.

featuring

Donald Waters, piano

Steve Novosel, bass

Bernard Sweetney, drums

10 30 P.M. until 6:00 A.M.

featuring

\*Kevin Toney, piano

Steve Novosel, bass

\*Keith Killgo, drums

Recorded by the:  
ANDREW'S MUSIC MOBILE RECORDING UNIT  
Consultant: Jocelyne White  
Engineers: Lloyd McNeill  
Brian Colella

Mixing Engineers: Brian Colella, Andrew White  
Castle Sound Studios  
(Mastering: Glenn Meadows  
Masterfonics, Nashville, TN,  
Total Supervision: Andrew White III  
\* Courtesy of Fantasy Records  
\* Recorded Nov. 9, 1975 D. Waters, piano  
S. Novosel, bass  
B. Sweetney, drums

Other Albums of Andrew's Music:

- AM-1 Andrew Nathaniel White III
- AM-2 Andrew White "Live At The New Thing"
- AM-3 Andrew White "Live In Bucharest"
- AM-4 Who Got de Funk?
- AM-5 Passion Flower
- AM-6 Songs For A French Lady
- AM-7 Theme
- AM-8 Live At The Foolery Vol. One
- AM-9 Two
- AM-10 Three
- AM-11 Four
- AM-12 Five
- AM-13 Six
- AM-14 Collage

FOR COMPLETE CATALOGUE WRITE TO:  
Andrew's Music  
4830 South Dakota Ave., NE  
Washington, D.C. 20017 U.S.A.  
\* Andrew's Music 1976

### CONCERT PROGRAM

I 6:00 P.M.

Exotica  
Smilin' Jane  
Theme

II 7:00 P.M.

Be-Bop  
Soultrane  
Whine My Lady Sleeps  
Theme

III 8:00 P.M.

Waltz Ann-  
Mr. Jin  
Peter's Waltz  
Impressions  
Theme

IV 9:00 P.M.

D's Dilemma  
Mr. P.C.  
Theme Grand

V 10:30 P.M.

Superfly, Tipin'  
Dock At Papapa  
Back Diamond  
Theme

VI 11:45 P.M.

Fair  
No. Six  
Transition  
Theme

VII 12:45 A.M.

Moment's Notice  
Crescent  
Theme

VIII 1:45 A.M.

Ball and Jacks Jones  
Contemplation  
Kevin Killgo and Steve  
Theme

IX 2:45 A.M.

E.S.P.  
Speak No Evil  
Night Dreamer  
Theme

X 4:00 A.M.

Children Of The Night  
Theme For Ernie  
Nativity  
Theme

XI 5:00 A.M.

Seven Maps To Moscow  
Passion Flower  
Quiet Sleep  
Theme David

#### VOLUME ONE AM-15

Exotica  
Smilin' Jane  
Theme-AM-5

#### VOLUME TWO AM-16

Be-Bop  
Superfly, Lay Back  
Mr. Jekyll  
Theme

#### VOLUME THREE AM-17

Milo, Ann  
Mr. Jin  
Peter's Waltz  
Impressions  
Theme

#### VOLUME FOUR AM-18

Andy's Alto Sax.  
Solelille  
New Blues  
Theme

#### VOLUME FIVE AM-19

D's Dilemma  
Soultrane  
Mr. P.C.  
Theme Grand

#### VOLUME SIX AM-20

Superfly, Tipin'  
Dock At Papapa  
Quiet Sleep  
Back Diamond  
Theme

#### VOLUME SEVEN AM-21

Crescent  
Passion Flower  
Transition  
Theme-AM-14

#### VOLUME EIGHT AM-22

E.S.P.  
Speak No Evil  
Theme-AM-9

#### VOLUME NINE AM-23

Night Dreamer  
Theme For Ernie  
Moment's Notice  
Theme Grand

STEREO

# Rock Steady Crew

CHILL

Dan bylaw



JOIN

SPIN!

BATTLE

NEW YORK



IN THE GROOVE

# READY FOR BATTLE

# Rock Steady Crew



**RCA**  
06 1321 02048  
**VICTOR**

## SIDE ONE

1. UPROCK
2. ME AND BABY BEGUN
3. SHE'S FRESH
4. B-BOYS B-GIRLS

## SIDE TWO

1. IT'S JUST BEGUN
2. (HEY YOU) THE ROCK STEADY CREW
3. DIGITAL BOOGIE



THE ROCK STEADY CREW WOULD LIKE TO THANK THE FOLLOWING:  
EVERYBODY THAT'S "DOWN" WITH THE ROCK STEADY CREW, AFRIKA BAMBAATAA, AFRIKA ISLAM, COLD CRUSH BROTHERS, ALL AT BLS RADIO (WHO MAKE THE AIRWAVES SING IN NEW YORK CITY), DOZE FOR HIS GRAFFITI, LEE ELLEN AND ALL AT CHARISMA, TCS, TCK, THE ROCK STEADY GIRLS, JUNIOR, LOUIE, THE DYNAMIC DUO - RITA AND MICHELE, STEPHEN HAGUE AND WALTER TURBITT, FOR THE MUSIC, TOBY AND ALL THE YOUTH OF THE WORLD - WE LOVE YOU. ALL OF THE ZULU NATION, ALL OUR FAMILIES, FOR 100% SPECIAL THANKS TO "THE BOSS" STEVE WELTMAN, FOR ALL HIS HELP AND SUPPORT

**Sonolux**

# CUTTING MIXES

CORINA

---

2 IN A ROOM

---

THE RAID

SAMUEL

---

PASSION PLAY

---

JAIDIE

# CUTTING MIXES



LOS SERVICIOS DE RADIO-DIFUSION DEBERAN MENCIONAR TITULO  
DE LAS OBRAS DIFUNDIDAS AUNQUE SE INTERPRETEN ANTES O  
DEPUES DE SU EMISION ART. 17 RESOLUCION 664/COMFER 87

Lado A

1. **Temptation** (New school freestyle mix) 5'25

**CORINA**

2. **Do what you want** (12 inch remix) 6'43

**2 IN A ROOM**

3. **Jump up in the air** (dub) 3'00

**THE RAID**

4. **You are the one** (Extended club mix) 6'00

**SAMUEL**

Lado B

1. **Whispers** (Club version) 6'39

**CORINA**

2. **Wiggle it** (David Morales mix) 3'54

**2 IN A ROOM**

3. **Baby can't you see** (Radio mix) 3'49

**PASSION PLAY**

4. **Answer my cry** (Extended house mix) 6'57

**JAIDIE**



# St-Croix Philharmonic- Steel-Orchestra

*The Voice of  
the Caribbean*



# *The Voice of the Caribbean*

## Side I

1. "Sound Of Music" Medley — Maria 6:48
2. Stranger In Paradise — Alexander Borodin 4:36
3. Waltz From "Faust" — Charles Gounard 5:17
4. Tragedy — Bee Gees 5:12

Teddy Belgrave ..... Captain/Double Second  
 Noel Winter ..... Vice-Captain/Double Second  
 Enrico Clarence ..... Arranger/Tenor  
 Michael Belgrave ..... Guitar  
 Lawrence Paul ..... Double Tenor

Clinton Anett ..... Tenor  
 Reyn Gaslin Jr. .... Tenor  
 L. Williams ..... Double Tenor  
 H. Wilcock ..... Guitar  
 Winston Clark ..... Bass

## Side II

1. Once Upon A Time — Donna Summer 5:27
2. I Write The Songs — Barry Manilow 4:30
3. Fernando — Abba 4:50
4. Hot Stuff — Donna Summer 7:11

Fitzroy Robert ..... Bass/Percussion  
 Trevor Belgrave ..... Drums  
 Steve Davis ..... Congas  
 Norris Henry ..... Percussion  
 D. McLean ..... Percussion

*White sandy beaches, crystal clear water, palms swaying in  
 the warm trade winds steel band music...  
 All this Caribbean romantic is translated by  
 Teddy Belgrave's St. Croix Philharmonic Steel Orchestra.  
 I'm proud to present this performance to  
 the world for it is the Voice of the Caribbean*

EMERSON, LAKE & PALMER



SPECIAL THANKS  
TO GLEN FOR HIS  
EXCELLENT RECORDING

WORKS 1/2

PALM

Stereo

SIDE 1: PETER GUNN THEME 3:37/ TIGER IN A SPOTLIGHT 4:01/ C'EST LA VIE 4:31/ PIANO CONCERTO NO. 1 4:32/ MAPLE  
LEAF RAG 1:23/ THE ENEMY GOD 4:09/ WATCHING OVER YOU 3:59/ SIDE 2: PIRATE/ 13:22/ FANFARE FOR THE COMMON MAN

EMERSON, LAKE,

PALMER

LIVE  
IN  
CONCERT

PROJECT  
pollen

Dear  
Bob

60023 80011-1

SIDE 1

- 1. THAT'S O.K. 4:35
- 2. HO WHIN PHAT 3:54
- 3. SCUM 4:14
- 4. MARIA 3:51
- 5. EIGHT 4:22

SIDE 2

- 6. ME LOST 4:10
- 7. LISTEN 4:43
- 8. HIGH 4:28
- 9. IMPERIAL GARDEN 4:57
- 10. BE DOWN 4:25

PRODUCED BY PROJECT POLLEN

ALL SONGS WRITTEN, RECORDED AND MIXED BY PROJECT POLLEN AT THE BEACH, ASBURY PARK, NJ  
MASTERED BY TOM BRICK AT ABSOLUTE AUDIO, N.Y., N.Y.

PROJECT POLLEN IS:

STEVE GREENWELL AND RON PAUL

WITH AARON FREEMAN, VOCALS ON "MARIA"  
DAWN DESIMONE, VOCALS ON "THAT'S O.K." AND "SCUM"  
MISHA, VOCALS ON "ME LOST" AND "HIGH"  
DIANE DOOLITTLE PLAYED FLUTE  
AARON FREEMAN APPEARS COURTESY OF ELEKTRA ENTERTAINMENT GROUP  
ARTWORK BY STUART GREENWELL

ALL SONGS PUBLISHED BY WARNER-TAMERLANE PUBLISHING CORP./SCHORR MUSIC/THUMBTACK MUSIC/GRANDE HILL PRESS (BMI) EXCEPT "MARIA" WARNER-TAMERLANE PUBLISHING CORP./SCHORR MUSIC/THUMBTACK MUSIC/GRANDE HILL PRESS (BMI) "LISTEN" WARNER-TAMERLANE PUBLISHING CORP./SCHORR MUSIC/THUMBTACK MUSIC/GRANDE HILL PRESS (BMI) "ME LOST" AND "HIGH" WARNER-TAMERLANE PUBLISHING CORP./SCHORR MUSIC/THUMBTACK MUSIC/GRANDE HILL PRESS (BMI) "SCUM" WARNER-TAMERLANE PUBLISHING CORP./SCHORR MUSIC/THUMBTACK MUSIC/GRANDE HILL PRESS (BMI) "BE DOWN" WARNER-TAMERLANE PUBLISHING CORP./SCHORR MUSIC/THUMBTACK MUSIC/GRANDE HILL PRESS (BMI)

Mutiny  
RECORDS

©1997 MUTINY RECORDS, INC. P.O. BOX B, NEW YORK, NY 10159-0008  
MUTINYREC@AOL.COM WWW.MUTINY.COM





Name/DJ Name .....

Phone/fax/E-mail .....

Club/ Store/ Station .....

City : ..... Recent Parties .....

Ratings:      5 Awesome...kickin'      4 Super good      3 Good      2 Not for me

## MALACODA

(2 guys from Richmond, VA)

### A. DIMMER THAN LOW LIFE

### B      23'S CAGE

5	4	3	2	personal reaction	2	3	4	5
5	4	3	2	dancefloor reaction	2	3	4	5
5	4	3	2	musical/overall quality	2	3	4	5

Favourite Mix : .....

### Your current top 5 : Artist/track/label

1. ....
2. ....
3. ....
4. ....
5. ....

**We need your feedback ...** so please reply if you wish to receive more records ..... coming soon .....the new single from **Loop Guru.....**

Mail, fax or call Sharon Lord @ World Domination Recordings,  
3575 Cahuenga Blvd W., #450, LA, CA90068 . Web : <http://imusic.com/worlddom>  
tel: (213) 850 0254 x 17 ..... fax: (213) 874 6246 .....e-mail : [Slord22@aol.com](mailto:Slord22@aol.com) .....

**Stereo**

THIS ALBUM MAY BE PLAYED  
ON MONO OR STEREO

CS 9603

**SPECIAL MONO  
RADIO STATION COPY**



# THE SMOOTH SIDE OF RUFF

# WILLIE RUFF

Pa Moscunla Vechera  
Recado/Slim  
Soundboard  
Bella Pulcinella  
Casino Royale  
Snowfall  
Jet Set Gypsy  
That Someone Is Me  
Sheffield Blues  
Mirage Blanc



**COLUMBIA RECORDS RADIO STATION SERVICE**

**NOT FOR RESALE** CS 9603

## SIDE 1

<b>SHEFFIELD BLUES</b> .....	4:44
Carebell Music Corp. (BMI)	
<b>PA MOSCUNLA VECHERA</b> .....	3:06
Carebell Music Corp. (BMI)	
<b>SLIM</b> .....	2:51
Carebell Music Corp. (BMI)	
<b>RECAO</b> .....	3:07
Central Sarge, Inc. (BMI)	
<b>JET SET GYPSY</b> .....	2:05
Carebell Music Corp. (BMI)	
<b>SNOWFALL</b> .....	3:34
Mutual Music Society, Inc. (ASCAP)	

19:42

## SIDE 2

<b>CASINO ROYALE</b> .....	1:59
Colgems Music Corp. (ASCAP)	
<b>SOUNDBOARD</b> .....	1:56
Carebell Music Corp. (BMI)	
<b>MIRAGE BLANC (WHITE GHOST)</b> .....	2:18
Carebell Music Corp. (BMI)	
<b>THAT SOMEONE IS ME</b> .....	3:39
Carebell Music Corp. (BMI)	
<b>BELLA PULCINELLA</b> .....	6:32
Carebell Music Corp. (BMI)	

16:36

THE SMOOTH SIDE OF RUFF  
WILLIE RUFF

Side 1  
SHEFFIELD BLUES (BMI)  
PA MOSCUNIA VECHERA (BMI)  
Arranged by W. Ruff  
SLIM (BMI)  
RECAO (BMI)  
Arranged and Conducted by Arthur Harris  
JET SET GYPSY (BMI)  
SNOWFALL (ASCAP)  
Arranged and Conducted by Arthur Harris

Side 2  
CASINO ROYALE (ASCAP)  
(From "Casino Royale")  
SOUNDBOARD (BMI)  
MIRAGE BLANC  
(White Ghost) (BMI)  
THAT SOMEONE IS ME (BMI)  
BELLA PULCINELLA (BMI)  
Engineering: Peter Romano, Stan Wyss

The contents of this album are not presented as originally planned. For me, it turned out to be a blessing in disguise. The music here represents my first efforts as a recording artist away from my regular work in association with my long-time partner Dwike Mitchell.

John Hammond, in his eternal quest for something new in that colossal span of his musical interests, suggested an album of solo horn backed by a band. Needed to say what my response was: what else! The project was delayed by a trip to Brazil with the Mitchell-Ruff Duo to make a film for CBS entitled "The Distant Sounds." That film and the trip to Brazil not only changed the content and format of this album, it sent me charging head on into the University of Southern California's Cinema Department to learn the language of film and to develop a strong filmic-musical tone of expression.

Anyone traveling through Brazil has to be impressed with their song form and natural affinity to the guitar. I was no exception, and my fascination was heightened by visits to Villa-Lobos' widow and endless conversations with her about his preoccupation with the instrument. Villa-Lobos, like Berlioz, considered the guitar a miniature orchestra, a catalyst of orchestral ideas

and an invaluable tool for orchestration. With such glowing examples I couldn't resist that fateful purchase of my first Brazilian guitar. Much to my dismay my first drumming didn't call up aural images of sensuous orchestral beauty; it just sounded like what goes with "You Are My Sunshine." Instead of stomping on the thing, I got the bright idea of completely changing the tuning arrangement of all the strings... and that began a lifetime study not only of that peculiar tuning but of actual tonal organization or composition.

Of the songs recorded here, *Jet Set Gypsy* and *Slim* are my first efforts as singer, songwriter, lyricist and guitarist.

About my singing! I don't even sing in the bathtub. I always figured "if you can play the French horn, you needs to sing," but the songs here are all a little un-meter, like 5/4 for *Jet Set Gypsy* and *Slim*. I made a little demo disc of *Jet Set Gypsy* for John Hammond, scat-singing the melody before the lyrics were written, playing my new guitar with the strange tuning and booting the hambone. (The hambone is a hanger from my childhood in Alabama. An older boy of about ten hit town one summer from Chattanooga, and he could sing dirty ditties that rhymed, buck dance and boot the hambone for days. By the end of the summer every kid in town, including girls, were slapping their thighs, pounding their chests, lips puckered and singing dirty words to the rhythm of the hambone.

John's reaction to the demo was, "We'll record it with you singing but it needs words." After much searching for a lyricist who could say it the way I wanted it said I got very buggy and decided to try it myself. I wrote it in a Hollywood hotel while the thoughts of flying out here from New York were still fresh in my mind. I guess it would be fair to say that all my lyrics so far are about places and people I've known. For instance, the lyrics of *Slim* are straight out of Alabama; no comment needed.

*Snowfall* is associated with old memories of the wonderful Claude Thornhill band. It was Claude's theme, and whenever I heard it on radio it promised a good deal of excitement to follow from the pen of Thornhill's arranger, Mr. Gil Evans. Art Harris framed it in a perfect setting here for the horn to subtly sing.

*Recado* is a tune I heard several years ago and just couldn't forget. I made a mental note for myself to record it someday, and here again Art Harris shows his mastery in punching out excitement with high reeds

and low brass with a good deal of help from the dynamic drumming of Grady Tate.

*Pa Moscunia Vechera* was first recorded in the United States by my partner Dwike Mitchell and me shortly after our return from Russia in 1959. I will always remember the impact it had on the Soviet audience in Moscow. Many of them had heard some jazz records, but for most our concert at the Conservatory was the first time they had heard Soviet music treated in a jazz fashion. Their response made it one of our most memorable musical moments. Clare Fischer gives it that dark Russian quality in the soft, dark brass which sets it off nicely.

*Soundboard* is from a concert piece for horn and concert band that I wrote in 1966 for the Duke University Concert Band as a commission. I here reduced the band accompaniment for the guitar and played both parts with the help of over-dubbing.

*Sheffield Blues* takes its name from my hometown, Sheffield, Alabama, where I first heard and got the blues. The first tune we recorded on the small group session in Hollywood was this blues. We warmed up with it. When Ray Brown started walking and Ed Thigpen tipping along, I knew everything was going to be all right. Emil Richards' water-gong opening and closing frames it well for my solo followed by Howard Roberts picking up my last phrase and leading to Emil's vibie solo.

*Bella Pulcinella* is the latest of many little musical impressions of my daughter. The legendary Pulcinella puppet-clown image seemed to fit the modern version of a ten-year-old for me, hence the title. The waltz-time swinging of that rhythm section turned me on so much I could hardly concentrate for listening. And Ray Brown's solo! I like the whole thing.

*Mirage Blanc* is a production dance number from a ballet I wrote last year which I am currently making filmic as part of my studies at the University of Southern California's Cinema Department. The entire *Mirage Blanc* scene is Don Juan's pursuit of the one woman he could have taken seriously as she appears as a ghost hidden among dozens of lovely goddess filling a stage with lightworks and various filmic devices. Emil Richards' water gong is the keynote to this short recorded version. I played the guitar here first and laid in the horn track afterwards. The horn represents the appearance of the main ghost.

Hollywood, California

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## HECTOR ZAZOU

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The first track to be released from the forthcoming Crammed Album **"Sahara Blue"** features the combined talents of Bel Canto's **Anneli Drecker**, actor **Gérard Depardieu**, **Bill Laswell** and **Bomb the Bass'** **Tim Simenon** with Parisian producer **Hector Zazou** behind the mixing desk.

The track not originally intended as a dance 12" started life as one piece of the "Sahara Blue" album project but as Zazou puts it "I kept on hearing dance rhythms on the track" so who better to get involved than one of the true House innovators, Tim Simenon.

By this stage the track had now travelled half way around the globe, starting life in New York with Bill Laswell to be sent to Paris and Brussels for Anneli Drecker and Gérard Depardieu to work with Zazou. The masters were then sent for re-mixing to Tim Simenon's London studio where along with Keith Leblanc and Guy Sigsworth they polished the track to its final form.

**"I'll strangle you" CRAM 80 12" and CD5**



CRAMMED

## DJ response sheet

Please complete and  
return as soon as possible

DJ Name \_\_\_\_\_ Style \_\_\_\_\_  
Club/Radio etc. \_\_\_\_\_ Country \_\_\_\_\_

Artist \_\_\_\_\_ Title \_\_\_\_\_

### Response:

Personal XL \_\_\_ Very Good \_\_\_ Fair \_\_\_ Poor \_\_\_ Other \_\_\_  
Audience XL \_\_\_ Very Good \_\_\_ Fair \_\_\_ Poor \_\_\_ Other \_\_\_

How do you program this record? Indicate A1/B1  
etc?

Warmup \_\_\_ Peak \_\_\_ Fodder \_\_\_ Other \_\_\_

### Audience Top 3

1 \_\_\_\_\_  
2 \_\_\_\_\_  
3 \_\_\_\_\_

### Personal Top 3

1 \_\_\_\_\_  
2 \_\_\_\_\_  
3 \_\_\_\_\_

Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

STEREO



WST 14143



# ELECTRONICS

REMI GASSMANN'S  
MUSIC TO THE BALLET

AS PRODUCED BY  
THE NEW YORK CITY BALLET COMPANY

UNDER THE DIRECTION OF  
**GEORGE BALANCHINE**



This is a STEREOPHONIC recording

REMI GASSMANN

Electronic music to the ballet

**Electronics**

as produced by the New York City Ballet  
under the direction of

GEORGE BALANCHINE

ELECTRONIC WORKS CREATED BY THE OSKAR SALA SOUND STUDIOS

OSKAR SALA

**Five**

**Improvisations  
on Magnetic Tape**

TECHNICAL DATA

Play this recording with only an original, micro-groove stylus (.001 radius), preferably with a diamond tip. This recording is processed according to the R.I.A.A. characteristic. The original recording was made on two-track tape which was transferred without any further changes directly to a master disc. In this manner the exact, original sound and the dynamic range were preserved as they were heard and intended by the performing artist in the recording hall. These pressings from the master disc were compared with the original tape by the Westminster music and engineering staff and only those pressings which proved to be a comparable match were accepted for commercial disc tribution.

For this recording of Electronics we suggest that you set your volume controls to produce very loud volume at the opening of side 1.

Dynamic Range 51db

Lowest Frequency: 15-4 (in cps)

Highest Fundamental: 3951 (in cps)

Highest harmonic: 15856 (in cps)

PRODUCED BY

REMI GASSMANN & OSKAR SALA

ENGINEER: PETER CUBEL

EDITOR: OSKAR SALA

MASTERED BY: RALPH HARBERT

LINEAR NOTES ON SOUND: REMI GASSMANN

COVER ART: ROBERT PLYNN

PRINTED IN U.S.A.

**THE SOUND**—There is music of electronic instruments and music of electronic sound studios. The distinction is often fairly obscure. So many musicians and musicologists resort to arbitrary distinctions of convenience and aesthetic bias. The result is of course confusion on the part of the layman and the loss of a meaningful use of the term—electronic music.

Still, we are living in the era of a new world of sound, and of the first notable extension of sound production since Orpheus once touched the strings of his lyre. The composer is no longer the helpless child Baudin describes in his perceptive *Draft of a New Musical Aesthetics*. His fear, "that the development of musical art will be frustrated by the limitations of our musical instruments," is despite all present confusion, happily unjustified. On the contrary, we have inherited "a brave new world" of limitless possibilities and unprecedented artistic freedom. Even as early as the turn of the present century—shortly after that remarkable American inventor, Thaddeus Cahill, conjured a few musical sounds by means of electricity, from the primitive electronic tubes of his Telharmonium—Paul Valéry wrote: "We have been given no less than the totality of the acoustical..."

Thus electronic sound and music of electronic instruments have existed for some time. But only in recent years, encouraged by the advent of the tape recorder, certain electronic sound studios developed what is now commonly called electronic music.

These studios have made sparing use of electronic instruments and of basic electronic sound. They have constructed their works by electronically transforming sounds from traditional musical instruments, from the noises of nature, and from other familiar sound sources. Or they have taken the overtone-free tones of individual generators, which, when played through their tuning-fork, arranged them by tape-slicing, and embellished them by electronic distortion and manipulation.

In the music of Electronics, I chose to return to sounds of electronic origin, since I had at my disposal an electronic instrument of kaleidoscopic and practically limitless tonal possibilities. The Studio Trutonium, as designed and developed by Oskar Sala, made it possible to use this particular electronic instrument as an exclusive source of basic musical sound. Besides, its recent development incorporates the complete resources of the electronic sound studio as well. Hence, in this work, electronic sound, the virtuoso possibilities of the electronic instrument, and the further manipulations and techniques of the electronic sound studio, are for the first time inextricably bound together. They have been united so firmly that any perfunctory derivations of sound from a total world free of overtones, or from electronically ingenious manipulations of traditional sound material, became, for my purposes, unnecessary and certainly musically inadequate.

At the same time, I felt that there was an artistic means that provided a logical extension of our conventional musical textures.

There was now no reason to burn all bridges on our former musical paths, as some had thought. The electronic emancipation of sound need not become a dehumanized bedlam of sirens and tonal equations. The machine art, so feared by many, could still retain those impendable qualities of artistic performance, despite all precision that can be measured. What had perhaps changed was the relationship between composer and performer. As in early periods of musical art, idea and performance reciprocated again in effecting constantly new and unexpected creative possibilities. And now thanks to our technical resources, these moments could be retained or rejected immediately.

Art in contrast to technical discovery, is always a continuation—not a beginning. New art is no exception. Here, by means of the unlimited resources of electronic sound, was a continuation.

**THE INSTRUMENT**—The Studio Trutonium, as now perfected by the composer and inventor, Oskar Sala, was developed from the former electronic solo instrument, invented in the early thirties by Frederick Trautwein. As a solo instrument, in Mr. Sala's hands, it became well-known in Europe as the only electronic musical instrument with an untapered, continuous tonal range, at the same time it also permitted a virtuosic solo development in performance.

Recently, this electronic instrument was incorporated as the sound-producing medium of a more expanded instrument that now includes all musical and technical resources of the electronic sound studio. The music of Electronics by Remi Gassmann, and the *Five Improvisations On Magnetic Tape* by Oskar Sala, were produced by these purely electronic means—directly on tape, without the intermediaries of microphones.

**THE MUSIC**—Electronics is divided into eleven sections, separately entitled, Curtain Music, Overture, Water, Trio, Postlude, Declaration, Song, Echo Street, Street Code, Scherzo, and Lyrical. The *Five Improvisations* were executed by Mr. Sala to dispose a quite different kind of creative technique with electronic sound. In distinction to the carefully planned tonal aggregates, rhythmic distributions, and calculated alchemy elements, of such distinctly new musical structures as the Echo Street, Declaration, and Scherzo sections of Electronics, Mr. Sala's *Improvisations* were achieved by spontaneous deployment of sound strains, called in the moment of emergence, and wedded into a unity that might be described as the "controlled accident" in sound. These five pieces represent a completely new type of improvisation, but fortunately one that does not disappear for ever from the moment of execution.

So startling an innovation in sound did George Balanchine, the internationally famed ballet master and choreographer, consider Electronics to be, that he selected the work for its premiere performance by the New York City Ballet, which was presented at the City Center in New York on March 22, 1961.

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*I love the way you love*

# BETTY WRIGHT

*Including*  
**CLEAN UP WOMAN**

## SIDE ONE

1. I LOVE THE WAY YOU LOVE . . . . . (3:20)  
(WILLIE HALE AND WILLIE CLARKE)
2. I'LL LOVE YOU FOREVER HEART AND SOUL . . . . . (3:40)  
(WILLIE HALE-WILLIE CLARKE-BETTY WRIGHT)
3. I FOUND THAT GUY . . . . . (3:35)  
(THE CORPORATION)
4. ALL YOUR KISSIN' SHO' DON'T MAKE TRUE LOVIN' . . . . . (2:35)  
(WILLIE HALE AND WILLIE CLARKE)
5. IF YOU LOVE ME LIKE YOU SAY YOU LOVE ME . . . . . (3:10)  
(CLARENCE REID AND WILLIE CLARKE)
6. CLEAN UP WOMAN . . . . . (2:40)  
(CLARENCE REID AND WILLIE CLARKE)

## BACKGROUND VOICES

The Reid Singers

## HORNS

Memphis Horns

## BASS GUITAR

Snoopy Dean,  
Ron Boston,  
Edmund Collins,  
David Brown.

## GUITAR

Willie 'Little Beaver' Hale,  
James Knight,  
Snoopy Dean,  
Jess 'Beaver' Carr.

## DRUMS

Robert Ferguson,  
Robert Johnson,  
Jimmie Lee Herrell,  
Ivan 'Nick' Marshall,  
John 'Duck' Sandlin

## PIANO AND ORGAN

Arnold 'Boss' Albury  
Clarence Reid,  
Bobby Birdweatcher,  
Benny Lallimore.

All songs were published by:

SHERLYN PUBLISHING CO.

except the following:

I FOUND THAT GUY - Jobete Pub.

AIN'T NO SUNSHINE - Interior Pub.

Strings and Horns were arranged by MIKE LEWIS

Rhythm Arrangements by CLARENCE REID and LITTLE BEAVER

Produced by WILLIE CLARKE & CLARENCE REID

Engineer: WILLIE CLARKE

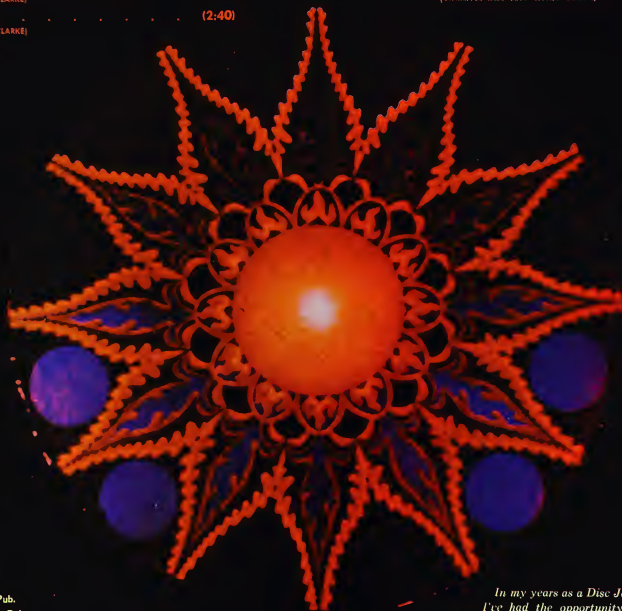
Photographer: BRUCE MACCALLUM

Design: DRAGO

STEVE ALAIMO - MARLIN PRODUCTIONS

## SIDE TWO

1. I'M GETTIN' TIRED BABY . . . . . (2:40)  
(CLARENCE REID AND WILLIE CLARKE)
2. PURE LOVE . . . . . (2:20)  
(CLARENCE REID AND WILLIE CLARKE)
3. AIN'T NO SUNSHINE . . . . . (3:20)  
(HA WITHERS)
4. DON'T LET IT END THIS WAY . . . . . (2:50)  
(WILLIE HALE AND WILLIE CLARKE)
5. LET'S NOT RUSH DOWN THE ROAD OF LOVE . . . . . (2:54)  
(CLARENCE REID AND WILLIE CLARKE)



*In my years as a Disc Jockey and Radio Program Director, I've had the opportunity of watching many performers' talents develop, but never as quickly or phenomenal as Betty Wright's. May I say, I am musically impressed with the sensational exhibition of soul which she portrays on her newest album, "I LOVE THE WAY YOU LOVE". It's truly a great bit-o'-wax-well recorded and beautifully put together. The sound is unmistakably, Betty Wright. Her success has come from hard work and a dedication to her art; music.*

*The album says it all, so read no more - Now's the time to LISTEN!*

*Right on,*

*Willie "Moon Man" Bacote WEBB Radio  
Baltimore, Maryland*

STEREO

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ALSTON

# JEMBELATINE BACCARA

A: LAURENT WOLF RE-EDIT MIX  
B: LOUL BRAZIL DRUMS MIX

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# JEMBELATINE BACCARA

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B: LOUL BRAZIL DRUMS MIX 5'02

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PRODUCED BY LAURENT WOLF & CHRISTIAN LESTER  
EXECUTIVE PRODUCER CHRISTIAN LESTER  
PUBLISHED BY XYZ Sony Music Publishing France (Cédric Durvieux)  
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7. Willie Green 8. When We Start Making Love (Mary Love) 9. The Hitman

**SIDE B** 10. Ghetto Expressions 11. Time is on our Side (Revelation Funk) 12. Creeper 13. The Jive Jungle 14. Flatland

**BONUS TRACKS** 15. Dolemite (Ben Taylor w/ Moore narration, film version) 16. Flatland (film version) 17. Human Tornado (from Human Tornado)

18. Miss Wonderful (from Human Tornado) 19. Dolemite Radio Spot version 1 20. Dolemite Radio Spot version 2 21. Human Tornado Radio Spot



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*In the Name of Allah*

# MUHAMMAD SPEAKS

The Time  
and What  
Must Be Done



VOLUME

3

**THE HONORABLE ELIJAH MUHAMMAD  
THE MESSENGER OF ALLAH**

"O Messenger, deliver that which has been revealed to thee from thy Lord; and if thou do (it) not, thou hast not delivered His Message."  
Holy Qur-an 5:67

"And we sent no Messenger but that he should be obeyed by Allah's command."  
Holy Qur-an 4:64

# MUHAMMAD SPEAKS...

Mr. Elijah Muhammad: Born in Georgia as a farm boy under his father who was also a farmer at that time and a Baptist Preacher, but who later joined his son after the coming of God in the Person of Master Fard Muhammad, to Whom be praised forever.

In 1931, in Detroit, Michigan, Almighty God chose Elijah Muhammad to be His Servant and Messenger to us, whom He said were the Lost-Found Members of our Nation (the Aboriginal Black People of the Earth). He (God) had come in answer to the prophecy that He would come in the last days of the rule of this world (the white people), searching for a lost people who were lost from their own native people and land for 400 years to redeem them. He taught Mr. Muhammad that separation was the only possible solution for us and our once slave masters' people; and that the time of judgment of this people had come for their evils done to us (their slaves) who were robbed completely of the knowledge of self and the knowledge of the true God and the true religion of God, the knowledge of the enemies or adversaries of God, and the people of God.

Mr. Muhammad—as you will learn from this record—is telling you the same thing here in this album that has been written. Mr. Muhammad's entire base of teachings and work, as God, in the Person of Master Fard Muhammad, to Whom praises are due forever, has given to him, is for separation of the so-called Negroes with a complete reform of what we were taught by our slave masters. He wants a place for his people that they can call their own (some of this earth). He seeks no violence to accomplish this aim. He believes that it is so clear and so true that neither friend nor foe should question him about his preachings of a reformation of the so-called Negroes (the Lost-Found Members of the Ab-original People of Earth).

He concludes by saying that, "Since we cannot get along in peace with our old slave masters' children, the only answer is separation, and the slave masters' children are obligated to give their father's servitude slaves' children a good send-off (something to go for self)." Mr. Muhammad further offers the present slave masters' children a chance to prove themselves to be honest in what they claim (that the so-called Negroes are free) without offering him some earth out of the 50 states that the government owns.

## MESSINGER MUHAMMAD

"It is impossible," Mr. Muhammad says, "to give us freedom, justice and equality, without some of this earth here that we can call our own, since we are claimed by them to be free. But, we will never be able to go free without something to go with. If we were to be freed with nothing to go with, we would be captured by any civilization, government, or people for slave purposes, as we were by the fathers of 'White America' in 1555."



## MUHAMMAD SPEAKS FOR OUR OWN

Buy all of the records that he is putting out as there are many more on many subjects pertaining to our own, that Allah has revealed to him in the Person of Master Fard Muhammad, to Whom praises are due forever.

Peace to the reader.

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I'M INTO SOMETHING I CAN'T SHAKE LOOSE

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# REV. W. C. THOMAS, JR. I'M INTO SOMETHING I CAN'T SHAKE LOOSE

I am very proud to be the son of Mrs. Irma Thomas and the late Reverend W.C. Thomas, Sr. I am a graduate of Roosevelt High School, Dayton, Ohio; Central State University, Wilberforce, Ohio; Advanced Studies Interdenominational Theological Center.

I was called into the Ministry in 1956, and ordained in 1958. I am presently a Board Member of the North Western Association, Vice President Northwestern District SSBTU Congress, Advisory Board Northwestern Laymens League, President Dayton Baptist Minister's Union, Board Member Dayton Urban League and Board Member of NAACP. Third Vice President Ohio Baptist General Association (State Convention), City of Dayton Charter Review Committee and Public Relations Officer State Congress of the Ohio Baptist General Association.

I was called to the Pastorate of the Canaan Baptist Church, 5130 Hoover Avenue, Dayton,



Ohio, with the assurance that the Lord would lead me in the right direction. Upon accepting the call to the church I was promised a small salary, due to the fact that the congregation had only a few struggling members who were willing to carry the load. With the help of the Lord the officers and members rallied together with the Pastor's program, and within a year purchased a church. Our goals have been reached far beyond our greatest expectations as we now have a Baptizing pool, choir stand, chairs, carpet in the auditorium, furniture in the Pastor's study, black topping on our parking area and presently a nursery is under construction.

Our Church has grown rapidly and made tremendous progress and God has enabled me and my people to enjoy all of his blessings.

Autobiography by: Reverend W.C. Thomas, Jr.

Sermon Composed & Delivered by: Rev. W.C. Thomas, Jr.

SERMON PUBLISHED BY: ZION (BMI)

Cover Design..... Esther Liberto  
Cover Art..... Katy O'Mary  
Producer..... Sammy Stevens

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**REV. THOMAS MASTERS**

# 'THE MIDNIGHT CRY'

*PAUL and SILAS PRAYED at MIDNIGHT*



Utilizing his mother's coffee table for his pulpit since the age of three or younger, Rev. Masters has enjoyed his preaching immensely. He possessed a speech impediment that was audible but not comprehensible. This baffled his listeners as they were eager and curious to know that the young lad (not even baptized) had to say. They could understand the word "Jesus" and a few other words occasionally.

When he was five years old, the Sepia Magazine in Ft. Worth, Texas, took two hundred eight pictures and published an interesting story of him. At a luncheon given for him, his grandmother, and his family at the publishing house, Rev. Masters was asked to offer the blessing. While a few words were being uttered by the hostess, Rev. Masters spoke to his mother and said, "give me an inspiration quickly." She answered his request unnoticed, and the alert lad offered the blessings of God for the partakers beautifully.

Rev. Masters often makes the assertion that as he grows in stature and grace, he learns to depend more on Jesus and less on his mother. Although his mother, Mrs. Isobell Masters, has been an intellectual demagogue in her son's career and has suffered the hardships and joys along with him, she also can appreciate his mental, spiritual, and intellectual growth, and she can look back and say "I fought a good fight, I kept the faith and I will finish my course."

Mrs. Masters is writing a book on the startling life-story of her self and her gifted son.

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What is Your Destiny

Your Boss and Mine  
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Sales Training Director  
Reynolds Metal Company

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by Cloyd S. Steinmetz

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- STEP #3: A DEFINITE PURPOSE FOR EVERY CALL. A call without purpose is a call without reason.
- STEP #4: CARRY SOMETHING IN YOUR HAND; a tangible. Or carry something in your head; a new idea.
- STEP #5: OPEN EVERY PRESENTATION WITH A "HEADLINE". Capture attention and you've captured interest.

### SIDE TWO

- STEP #6: BRING SOMETHING WITH YOU; a visual tool that will hold and focus attention.
- STEP #7: A FORMULA THAT PERSUADES: N. B. P.  
N = Needs - B = Benefits - P = Proof.
- STEP #8: ANTICIPATE OBJECTIONS; turn them into buying reasons.
- STEP #9: NEVER BE SATISFIED WITH THE COMMONPLACE OR THE ORDINARY; THINK BIG!
- STEP #10: PUT ACTION INTO THE 9 STEPS THAT HAVE GONE BEFORE: ASK FOR THE SALE.



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### BOSTICH

#### SHE'S GOT A GUN

## SIDE II

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**DINO DE LAURENTIIS** Presents

**CHARLES BRONSON**

In a Michael Winner Film

**"DEATH WISH"**

Music Composed, Conducted and Performed by

**HERBIE HANCOCK**

Co-starring **VINCENT GARDENIA**, **WILLIAM REDFIELD** and **HOPE LANGE**  
Music by **HERBIE HANCOCK** from the novel "DEATH WISH" by **BRIAN GARFIELD**  
Screenplay by **WENDELL MAYES** Produced by **HAL LANDERS** and **BOBBY ROBERTS**  
Directed and Co-Produced by **MICHAEL WINNER** **TECHNICOLOR** A Paramount Release



**SIDE ONE: DEATH WISH (MAIN TITLE)\*/JOANNA'S THEME\*/DO A THING/PAINT HER MOUTH/RICH COUNTRY\***

**SIDE TWO: SUITE REVENGE: A. STRIKING BACK, B. RIVERSIDE PARK,\* C. THE ALLEY,\* D. LAST STOP, E. 8TH AVENUE STATION/ OCHOA KNOSE/PARTY PEOPLE/FILL YOUR HAND**

Produced by David Robinson and Herbie Hancock for David Robinson & Friends/Recording Engineer: Fred Catello, a Product of Catello Sound Company, San Francisco, California/\* Arranged and Conducted by Jerry Peters/Recorded at the Burbank Studios, Burbank, Ca.; Western Records, Los Angeles, Ca. and Wally Heider Studios, San Francisco, Ca./Mastering by George Horn, Columbia Recording Studios, San Francisco

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National  
Radio Month  
1975



Radio is beautiful

radio





Radio  
Information  
Office



Charles T. Jones, Jr.  
Director

Dear Broadcaster:

The attached speech is designed to be given before business groups such as Kiwanis, Rotary, Chambers of Commerce, Women's groups and religious, educational and charitable organizations in your community. The text should be integrated with the audio tracks on Side B of the Radio Month disc. The audio tracks are not cleared for broadcast and may not be used on the air. There is, however, no time limit on this material, and, while the speech was prepared specifically for Radio Month, it may be delivered at any time and as often as you feel the material is appropriate.

We suggest that you dub the audio tracks to tape or cassette to afford you a more convenient method of presentation. That way you can push the button yourself, or take an engineer or producer with you who can assist in your presentation by following the simple cues and timings.

The speech is designed to provide maximum flexibility. You may substitute local material where appropriate, or add your own material (either written or audio) to best suit your particular audience. For example, you may wish to replace the "Lake Muskegon" commercial with a local commercial, or you may wish to add a local spot. You may want to add facts about your station's ratings during the RADAR section.

As it stands, the speech should run about thirty minutes. We hope your audience will find the material entertaining and that you will have fun delivering the speech. At the same time, we hope your audience will leave with a better understanding of radio and a greater appreciation of the outstanding job that your station does in serving the community.

Radio Information Office  
National Association of Broadcasters

Design A  
For Model "R" and "5000" series.



Design B  
For Model "DM" Meters.



# 1975 Postage Meter Ads

These are your new, 1975 National Radio Month postage meter ads. The two styles shown here are available from Pitney-Bowes, Inc., for use on your P-B postage meter.

Low in cost, these miniature billboards serve as a natural cross-media tie-in to support your station's radio promotion—not only during Radio Month, but throughout the year! Put them to work for you. They'll carry the good word about radio to your clients and other correspondents every time you stamp and seal your mail.

NAB members enjoy a special discount from Pitney-Bowes on orders for either of

these plates. The NAB member price for design "A"—for use on all P-B meters except the "DM" model—is \$17.00, plus tax where applicable, postage paid. Design "B" is for use on all P-B model "DM" meters. The price is \$10.00, plus tax where applicable, postage paid. Be sure to include the model or serial number of your postage meter machine on your order.

All Pitney-Bowes sales representatives have been informed by the factory of the availability of these special radio meter ads. You can place your order through your local Pitney-Bowes sales office or expedite it yourself by using the special pre-addressed order card provided below.

an



public  
relations  
aid

## Pitney-Bowes, Incorporated Stamford, Connecticut

### Gentlemen:

Please enter our order for the 1975 National Radio Month postage meter ad plates as specified. Thank you!

Design A \_\_\_\_\_ (quantity) at \$17.00 each for "R" and "5000" series.

Design B \_\_\_\_\_ (quantity) at \$10.00 each for "DM" desk model meters.

Our meter model or serial number is \_\_\_\_\_

Add any local tax that may apply.

Station \_\_\_\_\_

Street Address or P.O. Box Number \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip Code \_\_\_\_\_

Name of Ordering Official \_\_\_\_\_

**Pitney-Bowes, Incorporated**

Walnut and Pacific Streets

Stamford, Connecticut 06904

# Radio Month Speech

National  
Association of  
Broadcasters

1771 N Street  
Northwest  
Washington, D. C.  
20036



## RADIO IS BEAUTIFUL

Radio is beautiful -- for many reasons. One reason is that American radio is free -- free in two ways. It's free from government control of programming and news, and it's free to you, the listener. Isn't that beautiful?

In technical areas, such as position on the dial, power of transmission, operating hours -- in these areas the government tells radio stations what to do. But the most important fact is that it does not tell radio it must carry certain types of programs or only certain news. In programming news and sports and music and public service, radio is responsible only to you, the listener. And isn't that beautiful?

What about that other way that radio is free -- free because advertising pays the cost? The same remarkable system that has made America the greatest country in the world, allows radio to work. It's called free enterprise. I have good news and bad news for you today. The bad news is that we're going to have a lesson in free enterprise. The good news is that it's going to take only one minute.

Cut #1: Free Enterprise/Josh Richman      Time: 1:00

Out cue: "...and that's free enterprise."

Isn't that beautiful. Everybody needs shoes, and everybody listens to the radio, and that's free enterprise.

Does everybody listen to the radio? Well, not quite. Those of you who served in the military learned that there's always ten percent who do not get the word. In radio broadcasting we've reduced that to only four percent. That's right. 96% of the American people 12 years of age and older listen to radio during the course of a week. That's 161 million people. These figures came from a recent study called RADAR. This radio study was sponsored by all of the broadcasting networks, and by the way, they are all very much in the television business, too. The study came up with some definite evidence of who listens to the radio, when they listen, what they listen to, where they listen, and why they listen. And these new data will stand up to the rigorous scrutiny of human skeptics and the callous computer. RADAR showed that during the typical day, 138 million people listen to the radio, and they listen for an average of MORE THAN 15 quarter hours a day. Isn't that beautiful?

That's the who and the when. Now how about the what and where. News and sports and music and information. Entertainment and weather. Editorials and commentary. All of these things are heard on 48 million car radios and in the 99% of the homes in this country that have at least one working radio. Americans wake up to a clock radio and fall asleep to the sweet sounds of music from a pillow speaker. There are radios under hair dryers, and on tractors; inside our sunglasses;

outside on the patio, or purring into the ears of lovers on a beach. Radio is on planes and boats and trains. You'll find it going up an elevator, or down a country lane; in a cab or a truck; in a supermarket and your dentist's office. We make our cows listen to radio and they produce more and better milk. We feed radio to our hens and egg production increases. Wherever you go . . . there's radio.

Today's radio is news machines and microphones; turntables and telephones; rock and Bach and sports and spots. It's people in cluttered newsrooms writing 48 news broadcasts a day. And today's radio is an intensely personal media. It's one broadcaster talking to, entertaining and informing one listener. Radio is not only personal, but it provides an intimate and emotional experience as well. Radio provides the kind of experience that no two people will react to in the same way.

Cut #2: A Day in Sound

Time: 3:22

Out Cue: (Sound of car crash)

There. You may not realize it, but words were not used to explain what was going on, and yet you know exactly what happened. The fascinating thing is that the person sitting next to you knows exactly what happened too. But his interpretation will probably be quite different than yours. What did the baby's room look like? Or, indeed, was the baby in a room of its own? Did the mother have on a robe?

Did she have curlers in her hair? What kind of a car did the man drive? Where did he work? Your answers to these questions are your own, the result of your background and your emotional make-up. And only sound, without the intrusion of someone else's pictures, can communicate on such an intensely personal level.

Cut #3: You Don't Look Like I Thought You Would      Time: :30

Out Cue: "Well...sniff."

Everyone who has ever listened to the radio has formed a mental image of what the air personality looks like. And more often than not, your mental image improves the broadcaster's appearance. Because of this unique ability to communicate on an intensely personal level, radio can provide the most effective form of advertising. Radio involves the listener and provides the opportunities for a personal reaction to commercials ... commercials like these:

Cut #4: Commercial Montage      Time: 1:00

Out Cue: "...oh my god."

Personal involvement, individual reaction, and the listener's imagination. This begins to explain why radio can sell so well. People really "experience" a radio commercial.

5.

They become involved in it. For example, listen to the third child in this spot. There is no way you can keep from becoming involved in helping this little boy deliver the sponsor's message:

Cut #5: Taystee Bread

Time: 1:00

Out Cue: (singing) "B R E D"

Isn't that beautiful. I'm sure all of you were trying to help that little boy get the message straight. I know I was, and I've heard that particular announcement dozens of times.

We've already demonstrated how radio requires you to use your imagination, but let me give you an example of your imagination at work during a commercial:

Cut #6: Speakeasy

Time: 1:00

Out Cue: "...spray baby, spray."

I won't ask you what they were doing. We used a variation of that spot in this year's Radio Month package, and I'd like to play part of that spot for you so you'll find out what really was happening.

Cut #7: Imagination Game

Time: :30

Out Cue: "...making these funny noises."

If what you imagined was more fun or more interesting, give your imagination 10 points. Now, I'd like a show of hands. How many of you scored 10 points? Isn't that beautiful?

Radio's ability to combine your imagination and personal involvement provides another unique opportunity -- the opportunity to establish a mood. Beautiful background music and poignant words combine to paint a picture of rest and relaxation for the listener.

Cut #8: Lake Muskegon

Time: 1:00

Out Cue: "...at fifty-two East Monroe."

Advertisers like the fact that they can concentrate their campaigns specifically on their most important customers through radio. Differently programmed stations appeal to differing demographic audiences: young, middle-aged, or older people. For this reason, radio means more efficiency in the advertising investment, because on radio, advertisers can pick their most productive population segments and concentrate on them.

I could talk for hours about why radio appeals to so many Americans; about why 96% of the people listen to radio. I could go into detail about individual programming, about news, and spots, and music and information and weather. I could remind each of you about the absolutely invaluable service that radio -- and only radio -- provides during emergencies.

7.

I could talk for hours and hours about why, to knowledgeable advertisers, radio is sounding better and better, or I could boil it all down to three little words -- Radio is beautiful!

Cut #9: Radio is Beautiful/Ray Stevens Time: 1:00

Out Cue: (singing) "...in every way." (fade)



WHEREAS, radio broadcasting is an essential service in creating public awareness to constantly changing situations in community, state, nation and the world, and

WHEREAS, radio advertising stimulates commerce which helps to maintain a stable economy, and

WHEREAS, our radio stations consistently offer facilities for furthering civic projects that benefit all, and

WHEREAS, radio broadcasters stand in constant readiness to give selfless aid in times of crisis, and

WHEREAS, the radio broadcasting industry has endeavored to provide all listeners with programs designed to inform, educate and entertain, now

THEREFORE, I \_\_\_\_\_, by the authority vested in me by the people of \_\_\_\_\_, proclaim that May be observed as

## NATIONAL RADIO MONTH

and call upon all people to note the record of achievements of the radio broadcasting industry,  
its personnel and the theme

**RADIO IS BEAUTIFUL**

By: \_\_\_\_\_

Attest: \_\_\_\_\_

Date: \_\_\_\_\_

# SOUNDS OF NEW MUSIC

THE COMPOSITIONS:  
Bainfaurt  
Steel Foundry Moseklov  
Conspir Dami Meyluse  
Dance: Cage  
Ionization: Varese  
Aeolian Harp: Cowell  
Banshee: Cowell  
Sonic Contours: Usachewsky  
Fantasy in Space: Loening  
Spectrum - J. Erickson

THE EXPERIMENTS:  
Usachewsky Transposition  
Reverberation  
Composition  
Marini: Neutral Pipes  
(Base for Music Concrete)  
Jenkins: Tape Loops  
Rhythmic  
Sonata for Loudspeaker

FA SIGG  
FOLKWAYS RECORDS  
and Service Corp.  
NYC USA

Notes by EUGENE HUICK

The compositions on Side I of this record represent attempts at new means of musical expression. Some utilize conventional musical instruments and sounds in startlingly new ways, giving an impression of an actual "new" sound being created, some use instruments new to music (electrical, mechanical and natural) adding to the composers' palette of timbres and tonalities. Whether or not these works come across as music depends upon listener reaction -- and most of them have been heard so seldom that no public verdict is possible. What is important is that the spirit of invention -- as differentiated from that of creation -- is being kept alive in a period when invention for material gain threatens to leave the tools of culture far behind.

## SIDE I, Band 1: BAINFAURT

is a musical version of a sort of narrow gauge "Tosconville Trolley", performed in Germany in the mid-Twenties - before Spike Jones. Tubas and trombones, whistles and woodwinds create a cartoon image. This type of music first found favor in Harlequin orchestras at the turn of the century and continues, much to every child's delight, to be the standard accompaniment to the animated cartoon of today.

## SIDE I, Band 2: SYMPHONY OF MACHINES -- STEEL FOUNDRY

by Alexander Moseklov, was written in the Soviet Union in 1928. Here is another image, this time of something quite real. Almost every listener is able to picture some sort of factory, with its reelinates, pounding, clanging movement of machines. The only concrete clue to the Steel Foundry is the constant rattling of a thin sheet of metal -- the only non-conventional instrument in the orchestra.

## SIDE I, Band 3: DNEIPROSTROT - DNEIPIER WATER POWER STATION

by Julius Meyluse is another Soviet product of the Twenties. In it we hear of the initial work on the dam, the digging of the foundations and the sinking of piers, through the medium of a conventional orchestra.

## SIDE I, Band 4: DANCE

by John Cage (1944) is played on a "prepared" Steinway piano. Cage has invented a new instrument, transforming the timbre and pitch of the piano by attaching a variety of rubber, wooden and metal objects to the strings at different angles and distances from the dumping points. The resultant sound is similar to that of a gamelan orchestra -- gongs and percussion. The timbre of the instrument are used to emphasize the rhythmic patterns which form the basis of Cage's work. Traditional thematic and harmonic development have been dispensed with. What harmony exists is a blending of timbres. The rhythms and overall sound suggest primitive music.

## SIDE I, Band 5: IONIZATION

by Edgar Varese, written in 1926, is music put together in an entirely unconventional manner. Varese recognizes timbre, pitch, intensity and duration as separate entities, to be blended without being dependent upon each other. In Ionization the use of the siren might seem spectacular in itself, actually it adds another dimension, that of infinite pitch, to that created by the rhythm section, which in turn is part of the scheme laid out by Varese to express the world as he saw, felt and knew it.

## SIDE I, Band 6: AEOLIAN HARP

is by Henry Cowell, who first used "tone clusters", groups of notes played by leaning fists, arms and palms across the keys of a piano. In this piece he also makes new use of the existing instrument by pinching the strings of the piano.

## SIDE I, Band 7: BANSHEE

by Cowell is a spectacular example of the novel use of an existing instrument. By scratching, plucking, pecking and sweeping the strings and taking full advantage of the strings' sympathetic vibrations, the composer has perfectly evoked the Banshee of Irish and Scottish folklore, the female spirit whose wailing forewarns families of the approaching death of a member. Cowell has almost entirely obliterated the sound of the original instrument, so that all attention can be drawn to the work itself.

## SIDE I, Band 8: SONIC CONTOURS

by Vladimir Usachewsky, exploits the resources of piano sounds by means of tape recorders and certain other electronic devices. Usachewsky writes that "In magnetic tape we have the multiple means of modifying musical sound after they have been recorded, or while they are being recorded. This is possible because of the flexibility with which tape can be cut up, spliced in any order, reversed for playing backward, speeded up or slowed down or erased at any point, etc. . . . . My own experiments use sounds well below and above the conventional piano range, modify the tone quality of the sounds within conventional range; and electronically repeat any such sounds by means of a specially designed gadget. The sounds produced by the latter create a peculiarly dimension of impression and permit many individual variations in dynamic level in notes sounding simultaneously."

In a report on the first demonstration of tape experiments at the Composers Forum, May 8, 1952, Henry Cowell wrote: "One might add that Usachewsky's electronic repetitions are controlled and vary from three or four to an indefinite number in the space of a quarter-note at about tempo allegro. One would not expect such a series of mechanical repetitions to be related to human experience, yet to nearly every one the effect seems to suggest some half forgotten, elusive experience."

## SIDE I, Band 9: FANTASY IN SPACE

is by Otto Loening, a colleague of Usachewsky's at Columbia University. The composer has created a

"performance piece" in which the agility of a single flute is exploited. Although the acoustic resources of the tape recorder were used, Luening's avowed aim was to produce a piece which would communicate with an audience "conditioned to impressionistic, virtuoso and tonal music."

# SIDE I, Band 10: SYMPHONIES IN SONIC VIBRATION -- SPECTRUM #1

is by Halim El-Dabh, who was born in India and now resides in the United States. In notes provided in May, 1957, the composer describes his work as follows: "In my Symphonies in Sonic Vibration, I make use of traditional musical instruments (old and modern, such as bongos strapped to a piano) for the main purpose of producing vibrations, tonal shades, timbres and sound spectrums rather than melodies or harmonic progressions. The resulting vibration, and entity in itself, is used as direct expression for communication.

"The notation used for the instruments of the orchestra is traditional, except that is is written in a certain way to help release the desirable sonic-vibration (spectrum) for each specific composition. A technical knowledge in instrumental juxtaposition, along with sensitivity to overtones and sympathetic resonances, might enable the composer to master the media of sonic-vibration. I make use of a special notation simultaneously with the traditional one to help me clarify the intensity and timbre of the sonic-vibration and also its quality and shape.

"Some of the technical aspects that I attempt to use for the release of specific sonic vibrations are by allocating certain notes that are in actual pitch and other notes that are in harmonics. I treat each group allocated with its sympathetic resonances within a syntax of heterophonous notes and delineated notes. (See figure of notation)."

## Symphonies in Sonic Vibration Section from Spectrum No 1

Halim El-Dabh  
March - 1957

M.M.  $\text{♩} = 60$

Intensity & timbre

quality & shape

Int. of the composition  
or the musical piece

Sympathetic resonance

tetraphonous  
merged  
delineated

heterophonous  
merged  
delineated

pulsation

SIDE II of this record is meant as a tool for those using new sounds and techniques in composing. There are basic sounds (some of which are hard to come by) and basic sound patterns, together with examples of how these sounds and patterns may be utilized.

# SIDE II, Band 1: TRANSPOSITION

is described by Vladimir Ussachevsky as the first and simplest principle used in making tape-music: "Most tape recorders have two speeds, and so any sound you record is immediately available in two versions, the original and one an octave higher -- or an octave lower. If you have two tape recorders, then any sound can be recorded up or down as many times as one wishes. "All the sounds on Band 1 --

from the high hiss to the low, bell-like tone -- originated from a single tone, the lowest "A" on the piano, which is 27.5 c.p.s.

# SIDE II, Band 2: REVERBERATION

is described by Ussachevsky as another simple device for modifying the quality of a recorded tone -- by the electrical repetition of tones at fixed intervals. The same sequence of tones heard on Band 1 is repeated here, subject to reverberation.

# SIDE II, Band 3: COMPOSITION

written by Ussachevsky and presented at a Composers Forum in May, 1952, as an experiment based on the tones heard in Band 1.

<sup>1</sup> The foregoing several sentences apply, of course, only to that music called "pure"—that is, music which does not depend on structures outside of itself. Composition, referring to extra-musical structures—program music, incidental music for the theater, or film music, for example—is not an independent art and is usually treated when judged as such. The only just criticism is, obviously, how well it serves its purpose.

The composition of concrete music begins after the choice of raw materials, after the analysis, and after the main composition. The composer must first choose sounds as raw materials for his work. They may be anything from a trumpet note to the sound of a brick being smashed with a hammer. But the composer must have elements of the type which the composer wishes to manipulate. After recording, analysis will reveal the elements and their characteristics." The composer will then choose the elements in the order to form the units which he has in mind for his composition. After recording the results of his manipulations, the composer is in possession of a repertoire of units which he can use to construct himself. The *e*, not the original notes, which served as raw material, are the sounds which will make his composition. He must now make a schema representing the order of the units, and then the composition, and so on. The representation of the *e* can

will be carried out by two processes: montage—specifically the cutting and pasting of recorded fragments—and mixage—the superposition of recorded fragments on a single tape. At the same time the composer will also have to consider the *spatialization* of the work when it is reproduced in a hall. Two types and their combinations are possible: the use of a single speaker for the emission of sounds from localized sources—say, three loud-speakers, one at left, one at right, and one at front center. *Cinematic spatialization* is the term for the use of several speakers. The latter type describes trajectories in space. With these effects (produced by special apparatus) a polyphony, or even a single line may appear to come now from one place, now from another, or to be distributed among, or any combination of these possibilities. A score representing both spatial and temporal "cutting" as well as mixage can be made to aid the composer in the arduous job of setting out the work. In the final assembly is made, the work is completed and needs no more performers than play-back machine with spatialization apparatus plus a man to control the apparatus. The work is then presented as obvious. The traditional composer begins with a mental conception based on an abstract structure. After representing his conception in concrete work is the system of concrete realization until performers embody the structure in sound. The concrete composer, on the other hand, begins with concrete sensorious material and works directly with it to form

Concrete music offers a technique, not an aesthetic program, and the works of its practitioners are quite varied as to style, expression, and the use of materials. In the 1930s, works by Pierre Schaeffer, the founder of the technique, is an *Etude for Railroad Trains*. Constructed in 1948 with devices much more sophisticated than those used in the recorded noises of trains at a station. Certain sections present the noise in its natural state, while others present "manipulated" versions. Since noise is the primary referential material, the former sections are more dramatic than musical. The latter sections, however, approach more closely to music since there is no longer any significant distance from regarding the material as pure sound. Schaeffer's *Concretions Diapason*, another early work, also presents an ambiguity since it is a combination of traditionally melodic fragments and the use of the concrete technique from the recorded sound of an orchestra tuning up. The *Symphony for One Man* was a later composition which was significantly influenced by Pierre Henry, a young musician with conservatory training (Schaeffer, a sound engineer and writer, was not formally trained in music), and unlike the previous work, it is a composition in which the distance between rather musical noises and noise-like traditional sound (Cage's "prepared" piano, for example). It is in advance of the work of Cage in that it is more fully developed and more thought was given to structure. The more recent *Batiste Faguse*, of Pierre Henry, is a severe and unrelentingly rhythmic work, in which the rhythmic possibilities of concrete music, in employing irrational rhythms quite convincingly. (That is rhythms whose elements do not have a simple relation to the beat.) The example is here followed by one most of a triplet followed by

two of a quintuplet. Such a rhythm is untenable in traditional music since it does not allow "counting time" in terms of any unit, not even the quintuplet itself. In a quintuplet, one takes 20 centimeters, one owns a triple, takes 20, the two from a quintuplet each take 12. Production of such rhythm requires only a ruler, sensors, and paste. And it is as easily performed as it is composed. The composition of Henry demonstrates that an auto-logically a fugue made of the same voice artificially produced several times at different pitches and rates of speed can follow a rigorous schema of composition is Henry's *Autophonie*. It employs a fixed series of twelve complex sounds differing in timbre, pitch and volume. These sounds are developed "chromatically" developing "elements" of sound. The form is based on the variations of blocks. The order is based on the variations of blocks associated with a particular duration. Another strictly composed work is Pierre Boulez' *Étude on a Sound* which, as its name implies, uses only sound as raw material. It is composed according to a series of rules. The work is not, however, yet, because the material is so limited, the voices of Boulez' complex polyphony seem rather jumbled when heard through one loudspeaker. It is extremely interesting to note that the work is composed in such a way that the three voices immediately clarify the counterpoint. The former teacher of both Boulez and Henry, Olivier Messiaen, has also essayed a concrete work, his *Timbres et rythmes*. The work is composed of raw material—drops of water, cymbals, gongs, drums, and wood block—each characteristic timbre being associated with a distinct rhythmic pattern. The structure is a series of rhythmic patterns, each with its duration-timbre associations. The concrete jazz of André Hodeir is rather interesting in that it is much more traditional than the concrete music of the two described works. As do the early compositions of Schoenberg, it employs "straight" music with superposition of material constructed with concrete methods. Since this approach is more traditional, it is not surprising that the characteristic element is a strong muscular drive. Hodeir uses a repeated continuum of ordinal jazz as a foundation for the fanciful "concrete" additions. The result is a music which is quite satisfactory—equally as exciting as ordinal jazz even though it is con-

structed with lines of receding tape. The artist's choice of materials is not that, no matter how novel they may be, they are quite easy for the ear to comprehend—a good deal easier, in fact, than the materials of concrete music, which use standard materials. The reason for this is probably that, though concrete works expand the musical domain, they do not add to it. The materials of concrete music are a good deal simpler than those of the ears are ordinarily confronted with. In this regard their relation to traditional painting is like that of abstract painting to traditional painting. Also, concrete works, like abstract painting, do not present themselves as purely external. They are experienced by themselves. (This may be the result of a divorce from notes and note structures which are conventionally linked with the meaning of natural language.) The two similarities is that, just as abstract painting has influenced modern developments in the traditional style, concrete music has influenced modern developments in the traditional style, and both remain linked with human performers.

and instruments. It can suggest new points of view, new structures, and most important of all, a more generalized theory of music which includes all the functions of sound. In so doing, it may be able to add a freshness to our present methods which seem to be developing by turning in on themselves and becoming increasingly complex.

It should be emphasized, however, that the power of the concrete technique to stimulate traditional music is an incomplete one. Concrete music is an essentially separate, approaching material and using it in an entirely different way. It can never replace the older methods, of course, since one of the prime functions of the latter is to provide music for people to play. The use of the older technique, Concrete works can be performed in concert halls and on the radio as "pure" music, or they serve as accompaniment to films, stage, television, and the like. The use of the radio has already exploited concrete music quite successfully, and has avoided producing the embarrassment felt by a concert hall audience when it is faced with the sound of a tape recording. Such embarrassment, though probably only the result of a startling break from habit, may not disappear for some time. Performances of concrete music would have to be more general, and the production of concrete music for general distribution is extremely limited.<sup>4</sup> It is to be hoped, however, that this situation will change, since the technique should certainly exert a great attraction for many composers and audiences throughout the world.

<sup>1</sup> The first steps could be skipped if the composer selected material from the library of class-books and used and made no record which is located at the co-ordinate music school of the Radio-Collège Française in Paris.

<sup>1</sup>Boalun discusses the structural technique of this piece on pages 124 and 125 of the April 1952 issue of *Le Rivage Marseillais*. The article was apparently written before the work was realized, since the discussion is on a hypothetical level.

<sup>1</sup> The programs do not belong to the public domain and the means of realization are, for the moment, limited to the studios and equipment of the Radio-France Foundation. Utilization of material is controlled by the Concrete Music Research Group of the French radio.

## ANN GRANT &amp; THE LITTLE LIGHTS



Leo



### Side One

JUSTICE PLUS  
8:02  
MY GOD IS SO BIG  
:50  
THE SHUT UP POSY \*  
6:53

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LP S 1819

### Side Two

SOON AND VERY SOON  
1:05  
CLEO AND MR. SIN  
3:13  
WESTERN FRONTIER  
10:07  
JESUS, I LOVE YOU  
Rev. S.G. Norris 1:14



\*TAKEN FROM "LISTEN, CHILDREN" by JESSIE A. NORRIS, STORYTELLER

STORIES: DARLA BURNS, ANN GRANT, JACK, CHARLENE & KEVIN JENKINS, FRED ADELE, CHERYL PAGE, JOHN, SHARON & CHRIS RAGON

VOCAL: ANN MARIE RAGON PIANO & KORG: CHARLENE JENKINS BASS: ANN GRANT TRUMPET: KEVIN JENKINS

ENGINEER & ASSISTING MUSICIAN: BILL CASOLARI STUDIO: CRUSADE ENTERPRISES



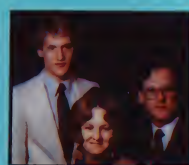
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1. **MAGNOLIA**  
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2. **FUNNY HOW TIME SLIPS AWAY**  
(Wille Nelson/Treble BMI)
3. **WHO'S GONNA LOVE ME**  
(Bowen/Estigoy/Heartstone Music/BMI)
4. **SWEET CAROLINE**  
(Neil Diamond/Stonebridge Music/ASCAP)
5. **OVER MY HEAD**  
(Cordrobe/Movie/Boonhopper Music/ASCAP)

#### Side Two

1. **SUNNY DAYS**  
(Bowen/Estigoy/Heartstone Music/BMI)
2. **SUMMERTIME**  
(Heyward/Gershwin/New Dawn Music/Gershwin Pub./ASCAP)
3. **MOST OF ALL**  
(Burt-Cobb/Lowndes Music/BMI)
4. **UNCHAINED MELODY**  
(Zaret-North/Frank Music/ASCAP)
5. **MIDNIGHT RIDER**  
(Greg Allman/No Exit Music/BMI)

#### Left to right:

Renie Peterson, Fred Cameron,  
Marty Bowen, John Estigoy, and  
(standing) Fred Satterfield

Produced by Renie Peterson  
Associate Producer: Fred T. Satterfield  
Recorded at: Superior Sound Studios, Hendersonville, Tenn.  
Engineer & Remixer: Fred Cameron  
Art Direction: Fred T. Satterfield  
Photography: Thomas D. Fairchild, Bucket Ltd Studios, Nashville, Tenn.  
Vocal Arrangements: The Bowen/Estigoy Company

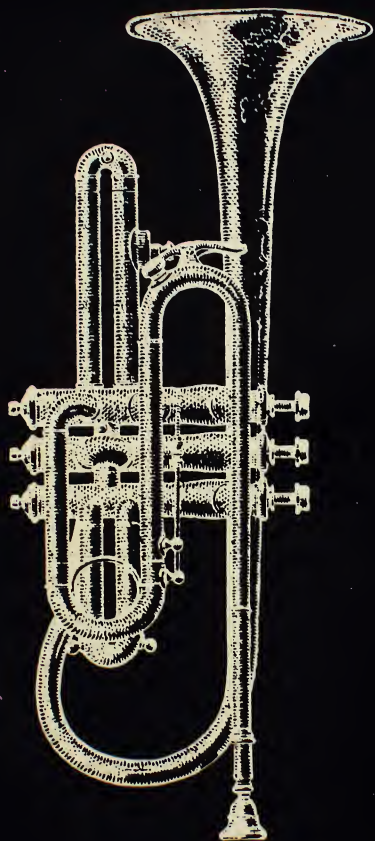
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Message:

**"THE EVERLASTING  
REALITIES OF THE  
CHRISTIAN  
RELIGION"**



Dr. A. Ross Brent, B.S., B.D., D.D.

Twelfth Session of the Progressive National Baptist Convention  
Jackson, Mississippi, August, 1973

Dr. L. V. Booth, President

Dr. A. Ross Brent, B.S., B.D., D.D.

- ... A native of Missouri, called to preach at the age of twelve and has been preaching and pastoring for more than fifty years.
- ... The Memorial Baptist Church, Sedalia, Mo. and the Maple Street Baptist Church, Des Moines, Iowa were built during his pastorate. While pastoring in Missouri and Iowa and the first four years in New Jersey he was married to the late Doris Wells Brent, an accomplished musician and school teacher, she was a great asset to his early ministry.
- ... He accepted the unanimous call to Shiloh in Plainfield in December 1941. Hundreds of members have been taken into the church, the outstanding mortgage liquidated, more property purchased and a fourteen room educational unit erected.

- ... An ardent supporter of the Civil Rights Movement, he has led his people in marches and contributions to improve the quality of life for all citizens. He was with Dr. King in the March on Washington and from Selma to Montgomery.
- ... He holds degrees from Fisk University and Drake University Des Moines. He studied at Western in Kansas City and Columbia in New York.
- ... A world traveler, he has attended every Congress of the Baptist World Alliance except four. (there have been twelve)
- ... For nearly four decades he never missed an Annual Session of the National Baptist Convention, Inc. . . . He and Mrs. Brent went to Cincinnati in answer to the call from Dr. Booth and became charter members of the Progressive National Baptist Convention.
- ... Mrs. Brent served as first treasurer and third president of Progressive Women.
- ... Dr. Brent has always wanted to be known as a "Preacher of the Word and Pastor of The People."

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"Go Ye into the Highways."
4. A great in-gathering.  
"Bringing in the Sheaves."

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WHAT I SAVED, I LOST  
WHAT I GAVE, I HAVE

The Shiloh Church is 65 years old and has its sixth pastor.

- ... Organized May 17, 1908 by the Reverend M. A. Alexander under whose leadership the first property was purchased. He resigned after three years to enter the Evangelistic field.
- ... Reverend E. W. Roberts followed and served for fourteen years. Property upon which the present building stands was purchased.
- ... The Rev. R. C. Lamb served for four years before accepting a call to Germantown, Pa. A building fund was established under his leadership.
- ... The Rev. L. E. Keiser was called and the present building was begun. He resigned after three years.
- ... The Rev. William A. Johnson was called. The building was completed and membership greatly increased. After serving seven years he accepted the call to Greater St. John Baptist Church in Chicago.
- ... The Rev. A. Ross Brent assumed pastoral duties Easter Sunday, 1941.



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# REV. O. L. HOLLIDAY

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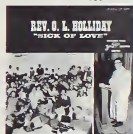
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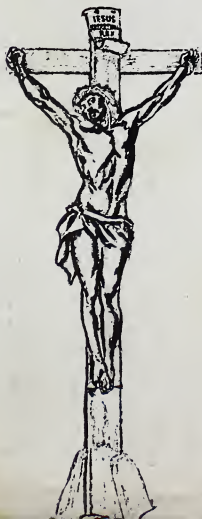


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THE ASSASSINATION  
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AND THE CRUCIFIXION  
OF JESUS



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Rev. Holliday with members of congregation

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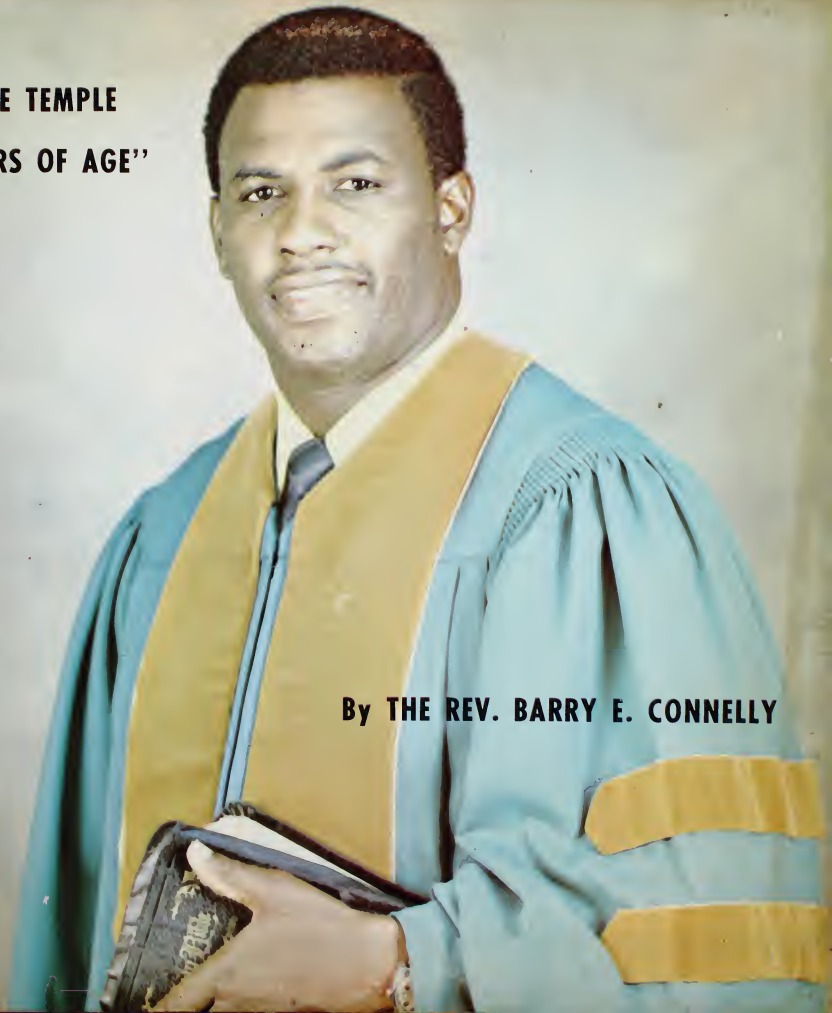
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AT 12 YEARS OF AGE''**

**By THE REV. BARRY E. CONNELLY**



# "JESUS IN THE TEMPLE AT 12 YEARS OF AGE"

By **REV. BARRY E. CONNELLY**

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Dr. Connelly and I met shortly after he had received the call to Cornerstone Church in my then capacity as Religious News Editor of the Philadelphia Tribune Newspaper. I have come to admire him greatly not only for his preaching ability but for his great Christian spirit and leadership as shepherd of his flock.

He is truly a man sent from God. How else could he preach the way he does? How else could he have accomplished the great deeds that he has done unless God be in him? All of this shines through in his preaching, as this album will attest.

The Lord has wrought well in this young man. He is a credit to the ministry. He is a credit to his God.

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# DILEMMA

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# J. J. Jackson's Dilemma

## SIDE 1

- Cut 1—Song: "Indian Thing"  
 Publisher: Pelew Music, Inc. (ASCAP)  
 Writers: Jackson-Steele-Grison  
 Time: 6:28
- Cut 2—Song: "Does Anybody Really Know What Time It Is?"  
 Publisher: Aurilium Music (BMI)  
 Writer: R. Lemm  
 Time: 2:58

- Cut 3—Song: "Let The Sunshine In"  
 Publisher: United Artists Music (ASCAP)  
 Writers: McDermot-Rado-Ragni  
 Time: 8:40

## SIDE 2

- Cut 1—Song: "Help Me Get To My Grits"  
 Publisher: Pelew Music, Inc. (ASCAP)  
 Writers: Jackson-Parson  
 Time: 4:24
- Cut 2—Song: "Who Knows"  
 Publisher: Pelew Music, Inc. (ASCAP)  
 Writer: Jackson  
 Time: 8:05
- Cut 3—Song: "Go Find Yourself A Woman"  
 Publisher: Pelew Music, Inc.  
 Writers: Jackson-Futerman  
 Time: 5:55
- Cut 4—Song: "No Sad Songs"  
 Publisher: Press Music (BMI)  
 Writer: Darryl Carter  
 Time: 4:29

## CREDITS & PERSONNEL

J. J. Jackson—vocals, orchestrations, percussion, piano.  
 Terry Smith—guitar.  
 Larry Steele—electric bass, background vocals.  
 Ian Hague—drums.  
 Chris Perrin—organ, electric piano.  
 Dick Morrissey—tenor sax, flute.  
 Dick Parry—baritone, flute.  
 George Barker—trumpet.  
 Roy Edwards—trumpet, flugelhorn.  
 John Bennett—trombone.

A Concert House Production  
 Produced by Lew Futterman  
 Orchestrations by J. J. Jackson  
 Sound by Barry Aimsworth at  
 De Lane Lea Studios, London

When I found it wasn't fun anymore. When those long afternoons rapping at the Apollo between playing for the kids who dropped out and those who stayed in stopped being a gas and started to drag. When figuring out one more way to say "My Baby Left Me" to a bugaloos beat began to run into night work. When I noticed the only difference between me and last week's "soul star" was 100 pounds and which words got emphasized in "Can you feel it?" I quit.

Still a few more recording sessions left to finish up a contract. Not me. Just words and notes. Certainly not "But It's Alright," but enough beat to sneak on the charts. Gigs? A club, a dance, all sleepwalking. Got to eat, but want to feel something more than my mouth. And don't need a yellow Cadillac. Just some self-respect.

New record deal brings in advance. Take it and split for London to start a big band. The scene is cool; I cut "But It's Alright" there. Money stretches further. Get the band together. Write charts like mad. Cut the first LP. Some of it's good, even different, but not enough. Don't get much promotion,

but maybe I didn't deserve it. Record doesn't sell.

Still getting started. Hope my time doesn't run out before it happens. My manager chips in some money. Change labels; slow down and start to think. And listen. Lots of good things happening. Blood, Sweat & Tears, Sly, B.B., Herbie Mann, etc., open my head but aren't really where I'm going. We work almost every weekend. Colleges, ballrooms, jazz clubs, soul clubs, everything. It happens. We change our name.

Then we record. It's not the same. Now we feel each other. I know where I'm at and where the band is at. The music is us. Not just the ghetto in my head, but all the things we all have dug. Even the things that scared us. I've still got what I came with. Now we're ready to bring something back.

*"It's A Wonderful Thing"*

PERFECTION  
SOUND  
STUDIOS  
III



# JOHN LA FLEUR

## "IT'S A WONDERFUL THING"

For these many years that I have been  
entertaining all of you at "my home",  
which is what the stage is to me,  
I thought it would be "A WONDERFUL THING"  
if I "invited" myself into your homes.  
This is one of the many party albums  
that I will be releasing over the coming years.  
If you find yourself enjoying my first LP,  
I hope you will find yourself "inviting"  
me over as often as I keep releasing them.  
This album is also my way of thanking  
all of you, my fans, my peers, for helping  
to make my career such a fulfilling one.  
So sit back, relax, and give a listen,  
as I can only hope you find this,  
"A WONDERFUL THING".....

La Fleur's costume designers

...Robert Salamone  
...Manuel Wolfe  
...Samantha Thomas Jones  
...Miss Julia  
...Joey Seggia

La Fleur's personal hair stylist...Peter Laioana

La Fleur's personal assistant...Joey Seggia

La Fleur's assistant dresser...Richie

RECORDED LIVE at "Flavors" Discotheque Queens, N.Y.

PRODUCED BY Ron Rothman

LIVE RECORDING BY Larry D.J. of "Flavors"

EDITING & MIXING: Ron Rothman, "PERFECTION SOUND STUDIOS III"

COVER DESIGN & PHOTOGRAPHY COURTESY OF S.E.T. LTD.



# THE RUGRATS

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For Ages 2-10

**A**

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RUGRATS IN ACTION (MEDLEY)

RUGRATS ON THE TRAIL (MEDLEY)

WISHIN'

**B**

I AM A ROBOT (OTTO'S SONG)

NURSERY ROCK (MEDLEY)

RUGRAT FUN (MEDLEY)

EVERYBODY NEEDS A TREAT

TRAVELLING WITH THE RUGRATS (MEDLEY)

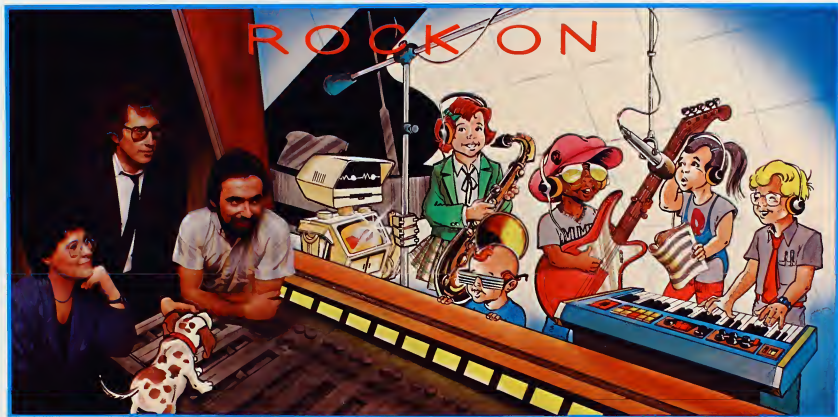
Produced and arranged by  
 FRED MOLLIN, RONNEY ABRAMSON AND RON GARANT  
 for Ron-Ron Productions

PRODUCTION  
**E**  
 14 MAY 1988  
**AM RECORDS**



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# THE RUGRATS



Produced and arranged by  
FRED MOLLIN, RONNEY ABRAMSON AND RON GARANT

Bass:  
Ron Garant  
Keyboards:  
Grant Slater

Acoustic guitars, percussion and additional keyboards:

Fred Mollin  
Electric guitars:  
Mike Francis and Stan Meissner  
Saxophones, flutes and Lyricon:  
Bert Hermiston

Drums:  
Otto the Robot

Recorded and mixed at Menta Sound, Toronto

Recording engineer: Peter Lee

Assistant engineers: Rick Starks, Mike Duncan, Mark Baldi, and even Ron Seales

Mastered by Mike Reese at The Mastering Lab, Hollywood, California

Special thanks to Kristy Cardinel and Brian Szczesniak, Samantha, Stephan, Sydney, Rachet, Jennifer & Paul, Chris, Aaron, Gerry Lacoursiere, Michael Godin, and all the staff at A&M, Andrew Hermant, Lu-Ann Leonard, Peter Lee, and everyone at Menta, Grant Slater, Gary McCracken, Deenah, Sue, Andy, and all our Moms & Dads.

Cover designed and illustrated by Deen Motter for Modern Imageworks  
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# THE RUGRATS



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BABY  
AARON



RONNIE



DEXTER



R.J.



JENNY



OTTO



DUKE

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# **TIGER FEVER**

## **Ode to the Paws and Claws**



*... A Nashville Musical Salute ...*



&amp;



#1

## TIGER FEVER

## SIDE ONE

1. **TIGER FEVER** ..... 2:21  
(T. Cook) Attago Music, BMI
2. **THE TIGER EXPRESS** ..... 2:03  
(T. Cook / M. Styles) Attago Music, BMI
3. **REF, I DIDN'T DO IT** ..... 2:12  
(T. Cook / M. Styles / L.L. Hart) Attago Music, BMI
4. **CLEMSON ON MY MIND** ..... 2:34  
(T. Cook) Attago Music, BMI
5. **ARMCHAIR FOOTBALL SUPERSTAR** ..... 2:59  
(T. Cook / L.L. Hart) Attago Music, BMI

## SIDE TWO

1. **PAWS AND CLAWS** ..... 2:14  
(T. Cook / M. Styles / N. Styles / B. Rand) Attago Music, BMI
2. **PUSH 'EM BACK** ..... 2:04  
(T. Cook) Attago Music, BMI
3. **ODE TO COACH FORD** ..... 2:35  
(T. Cook / M. Styles) Attago Music, BMI
4. **BIG ORANGE FAN** ..... 2:48  
(T. Cook / J. Cook / M. Styles / B. Styles) Attago Music, BMI
5. **KING OF THE A.C.C.** ..... 2:28  
(T. Cook / M. Styles) Attago Music, BMI

Created and Produced by  
**TOM COOK**  
Co-Produced by  
**L. L. HART**  
Executive Producer  
**TOMMY HILL**

Engineer and Mixer  
**MIKE STONE**  
Voices  
**BOBBY HARDEN and ARLEEN HARDEN**  
Recorded at  
**GUSTO STUDIO, Nashville, TN**

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Daisy



This is the Year of Jubilee

## SIDE ONE

### *This Is The Year Of Jubilee*

B. Glenn / Lexicon Music / ASCAP / 3:38

### *I'll Be With Him*

W. Hawkins / Libris Music / ASCAP / 4:23

### *When You Pray*

W. Hawkins / Libris Music / ASCAP / 3:12

### *I'm Gonna Be Ready*

D. McGrew / Associated Artists Music / BMI / 2:57

### *All Things Work Together*

Hall / Lexicon Music / ASCAP / 4:30

## SIDE TWO

### *Questions*

B. Hibbard / Word Music / ASCAP / 3:01

### *Tell Them*

A. Crouch / Lexicon Music / ASCAP / 3:29

### *Praise You Lord*

D. McGrew / Associated Artists Music / BMI / 2:47

### *Gone*

Fair / Heavyweight Music / BMI / 4:13

### *Secret Place*

Robinson / First Monday Music / ASCAP / 5:17

Produced by Don Johnson

#### CREDITS:

PIANO: Don Johnson

BASS: Jeff Johnson

DRUMS: Terry Williams

GUITARS: Rocky Grubbs

BACKGROUND VOCALS: Shekinah

Reggie Thomas

Rodney Foster

Shirley Jefferson

Debra Mitchell

Dale McCoy

Carolyn McCoy

Linda Matheson

BACKGROUND ARRANGEMENT: Reggie Thomas

STRING & BRASS ARRANGEMENT: David Powell

CONDUCTOR: Don Johnson

ASSISTANT PRODUCER: Drew Barlow

PERCUSSION: Drew Barlow, Dana Porzante

ENGINEER: Carl Warren, Drew Barlow

ART DIRECTION: Debbie Wray

PRODUCTION: Mark Stevens, Laura Chance

RECORDED AT ASSOCIATED RECORDING STUDIO

1215 N. Portland, Oklahoma City, OK 73107

Daisy



*This is the Year of Jubilee*



JOHN FAHEY  
THE  
"YELLOW  
PRINCESS"

VSD-72293



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RECORDINGS  
FOR THE  
CONNOISSEUR

Art. Chuck McVicker

## "YELLOW PRINCESS"

VSD-79293

VANGUARD

STEREO

Also Playable in Mono



TONE

guitar

Side One

1. THE YELLOW PRINCESS 4:49
2. VIEW EAST FROM THE TOP OF THE RIGGS ROAD (B & O TRESTLE) 4:54
3. LION 5:03
4. MARCH FOR MARTIN LUTHER KING\* 3:40
5. THE SINGING BRIDGE OF MEMPHIS, TENNESSEE 2:49

I humbly dedicate this, my eighth record, somewhat autobiographically to a memory I have of one morning, four spent with a lost friend (and to her) near Mount Jackson, Virginia, circa July 1, 1952, who later chose to be free, to drop her present in view of anything else to present, on record and off, some of my illegitimate, misbegotten, but elder offspring—nurtured by all sorts of variegated and promiscuous experiences, raised by hardly enormous and brought to me by a mixture of necessity, but also by a curiosity to hear what I sound like these days, what I have become, am, was been and perhaps shall be. That which I hear disturbs me and at times promises me, but in fact does not connect himself with the problems in the life of the creative artist. And, in the end, these are among my best and most recent compositions.

I am tired (tonight anyway) of writing morning record notes. And, I am told, such publicity stunts are more necessary. Nor have I any more personal grudges, secret messages, jokes or private allegories to convey or to inflict, considering in particular the humor of a vile injury, upon being near, nor upon the public. I am bored with these tricks. I hope that my music can stand alone without the assistance of such parasitic crutch-works. I am reconciled to what must be, and to all those who must be with it, and not be it. This contemplation sometimes makes me happy, at other times I writ. But so what? Well, this is what.

There is a pulp-mill somewhere in Maryland, and it pours its waste into a creek that flows but was not always a landlocked lake. And in that lake lived an enormous turtle, (only one) very, very large, his shell painted by the sun. You can (or at least I can) hear his voice, and hear something of his mind, at night when everything else is still. He was there long before the mill was water. He was there long before I came a few carp and cat-fish on the bottom for him to snap up and chomp on. For some reason no one else has ever seen him, and as an amateur herpetologist I should like to say that he resembles no species that I have ever seen, heard of seen, where. There he spends his days confined to the polluted water. There is no outlet. He cannot make it to the sea. Nothing ever gets out of that lake.

He basks and sounds, half conscious, half asleep, half alive, the first and last of his kind. The workers in the mill do not bother him; they mistake him for an old log, and wait for death in the dirty water but doesn't even think about the fact that an old log is a dead thing, and has no horizon on all sides, there is not much more for him to think about.

Used to go and watch for him. He saw me too, but sometimes I imagined we understood

something of each other. But I could never tell what it was.

In a sense the turtle used to "entertain" me. And now I find myself in that position, rather involuntarily. It is all seems quite strange, "Musician," in a sense, I don't mind as an adjective, not as a substantive, since all the sensory or empirical reasons which may be adduced, do not appear to be so sufficient, much less necessary to indicate why I create what is created, or how or why what is created is in or through me more than it is through anyone else. I am consequently driven to assume that my music has a source which wants to say something. Many people have asked me what it says for what it does, if anything. Depending upon your aesthetic point of view.

There are many questions which seem to admit of no answer. But a rather special sort of "No answer." It is not like a closed door, but the much more like a silent, certainly not uncompassionate, gaze. As though some one shook his head not in refusal but waiving the question. Like someone saying, "Peace, child; you don't understand." Or perhaps the question, rather than expressing a lack of meaning, express something nonsensical, or contain hidden nonsensical assumptions. How many hours are there in a mile? Is red round or square?

Or perhaps the question is properly put. My music does mean or do something, but the answer would be quite unpoplar, and, as I said previously, I am a coward. Besides, as an entertainer and/or musician I'm not supposed to be unpopular.

## Re. the songs:

The Yellow Princess I once managed to copy out of a main theme of a passage from "The Yellow Princess Overture," by Camille Saint-Saëns. This piece I had written and composed upon in 1961. It began in 1954 and completed it in December, 1956, in Bastrop, La.

The Yellow Princess was a magnificent Clipper ship with golden sails, Ivory prows, jade hull and jeweled mast-head a vessel I saw setting sail at Orkney Springs, Virginia, in 1953. She was headed East and so was I. I was offered passage but took the dry-land route. Last I saw her (June, 1956) she was dry-docked on some tributary of the Anacostia. Having no appropriate waters for commerce upon the high seas I left her there. But such a well known ship, I thought, would not be forgotten. I recently been informed, prosperously laden with these years. She was last sighted by R. Grubert Gardner, late 1966 in the thriving seaport of Annapolis, Maryland.

The composition is played in standard tuning, and modulates between the keys of G and E major. The ship transports itself through the Ionian and Mixolydian modes, and through this and other devices, makes a statement. With the motion continues the modulation is quickly executed (one should never be modally indeterminate) and the ship mode lurches along the road East (No. 110) to the Atlantic Ocean where it waits to see the sunrise and watch the ships go by. But the morning is cloudy. It gets depressed and collapses in the sand. Ships and crabs are probably still there. The other drives West to the Pacific where it is caught and trapped by the sunset. Soon nightfall will come.

I did not go East, I took the wrong passage. Still, I thought, maybe I had gotten somewhere. Maybe I did. Who knows? But I am reminded of a quotation from Whitman which seems appropriate . . . . . and why is it started for so long ago?

Where is it yet unfound?  
I know the answer to this question. The Yellow Princess still sails majestically out in the Atlantic. Her golden sails billowing gently in the clean east-erlies. I sit on the shore of the Pacific (Facing West I watch the sunset and try to think up modes. I do not watch the ships go by. These golden sails are on the Atlantic) and will not venture upon that bay.

The Yellow Princess is not a canal ship. She cannot go around the Southern continent, much less circumnavigate the globe, any more than we can travel back through time. She is under a long contract to the John H. Meyer shipping firm in Lanham.

And contracts are contracts. I know that the shipbuilder made her for the Atlantic. I knew him. He played cards with him a few times for money. He made her to sail in clear water, and the Atlantic is a better ocean. But when it was young, it is a better ocean. I know it. I once told me this (I should have known) and now it is too late. There is no craft available in the whole Pacific Ocean on which I can find that kind of passage.

But then too the Pacific is not stagnant. And, when I stop to think about it, neither am I. Perhaps the answer to Whitman's question is "Right around the corner."

One must choose his modes of transport and his oceans with care. He must choose between the present and the past. And then if he wants to, he must choose between the past and the future. The whole thing is very confusing. But I have had to choose. I have been hidden by Venice seawall, an occasional seafaring comes up the cold current to see if things have changed.

Side Two

6. DANCE OF THE INHABITANTS OF THE INVISIBLE CITY OF BLANDENBURG\* 4:07
7. CHARLES A. LEE, IN MEMORIAM 3:58
8. IRISH SETTER 7:14
9. COMMEMORATIVE TRANSFIGURATION AND COMMUNION AT MAGRADER PARK 5:59

\*With Jay Ferguson, organ and piano and Mark Adams, electric bass (approximate transcription of stereo records); Matt Adams, guitars; Kevin Kelley, drums

All compositions by John Fahey, Hodelay Music, BMI  
Produced by John Fahey and Bartel Hansen  
Executive Producer: Sam Charters  
Recorded at Sierra Sound Laboratories, Berkeley, Cal.

Some of these turtles are indigenous only to the Pacific, I want to see them and hear their voices. But I have trouble for whenever I try to listen, the rumbling voice of the landlocked turtle comes to haunt me. Sometimes it is loud, sometimes very faint. Perhaps there will come a time when I will not hear him anymore. Perhaps the saw-mill turtle is already dead and when I think I hear him it is merely imagination. But I cannot write a requiem for him until I am certain that he is dead. Recent events indicate that he may well be dead. But that's another record. Story of my life.

View East From the Top of the Riggs Road (B & O Trestle)

I had a dream once, and I'm not an old man. A dream that was so real, it was almost like a dream. In this dream I was standing on the trestle looking East where Hyattsville, Md., is actually a suburb of Washington, D.C. The valleys, houses and happy people, where, perhaps the Yellow Princess was built. Hyattsville, Md., is just like any other suburb of a large city, and there are no ship-yards there. But this was a dream. I was standing on the trestle, Hyattsville, Md., (my own translation) "—It is just a dream, and another to get there." Open G tuning 6th. Keys of G major and E minor.

Lion: For fifteen years my organ-tom-cat. Died early 1966. Open G, Key of G.

March for Martin Luther King. Why didn't we all? Maybe some of us will now; maybe it's too late.

The Singing Bridge of Memphis Tennessee, of Concerto for guitar, singing bridge, electric bass and old phonograph record. Pan chases away the assassin, but the city remains redeemed.

Rags of the Inhabitants of the Invisible City of Blandenburg. East of Hyattsville, even farther than the bridge that does not exist. But then you can't see anybody there because the people are all invisible.

Charles A. Lee, In Memoriam. Noted ichthyologist who accidentally saved the lives of thousands of people through research. Father of my best and oldest friend, Fies. C.A.L., was murdered in Brazil in 1966. I hardly knew him, but I knew enough. Open D minor.

Irish Setter. One died, but one still lives. Standard tuning, Key of E minor.

Commemorative Transfiguration and Communion at Magrader Park.

It never happened, so don't worry. See notes to next record: Alamo, The Voice of the Turtle. Open C.

John Fahey

# Gene Clark No Other

Side Two

## From A Silver Phial

A rose from a silver phial  
Put her faith  
Into the moon and stars  
Said she had a mind  
That slept inside tomorrow  
And time could only  
Heal its scars

She was fire  
On the borderline  
The tian in the  
Fall of roles  
Said she was the nard  
Of sorrow sunken  
In the sand of searching souls  
Sleeping in the master's room  
Searing through his eyes for gain  
Keeping by his side  
Not to be a victim  
Falling in the darkened rain

She was taken  
From a cruel storm  
The refuse from a silver phial  
Took her magic matter's words  
And sang  
And made his lower self worth while

## Some Misunderstanding

There's been some misunderstanding  
And I'd like  
To make it right  
Both of us need inspiration  
And the timing  
Must be right  
We all have soul  
Yet nobody knows  
Just how much it takes  
To fly  
Yet I use my life before me  
And I'd like to make a try

Maybe someone knows  
What fate is  
Maybe someone knows just why  
All I know is it's all  
Related  
Maybe someone can explain time  
But I know if you sell  
Your soul  
To brighten your role  
You might be disappointed  
In the lights  
We all need a fix  
At a time like this  
But doesn't it feel good  
To stay alive

Now I see  
That in my visions  
That my eyes are seeing  
Twice  
Once for every expectation  
And once for what  
I realize  
But I know  
If you sell your soul  
To brighten your role  
You might be disappointed  
In the lights  
We all need a fix  
At a time like this  
But doesn't it feel good  
To stay alive

## The True One

Changes come so quickly  
Easily it can seem bizarre  
They say there's  
A price you pay  
For going out too far  
You can buy  
A one way ticket  
Out there all alone  
Then you can sit  
And wonder why  
It's so hard  
To get back home

Nothing is important lost  
That's not easy to believe  
The longer you're in one place  
The harder it is to leave  
You can have a thousand cards  
To pull out of your sleeve  
But in the end  
The loser is  
The one who does deceive

There's always a reality  
In what you are doing  
Sometimes it's so hard to see  
Which one is the true one

I used to treat my friends  
Like I was more than  
A millionaire  
Spendin' those big ones like  
I could afford them  
All upstairs  
But what's been flun' the ground  
Must always touch the proud  
Just walk upstairs and ask  
You'll be likely directed down

Into the reality  
Of what you are doing  
Sometimes it's so hard to see  
Which one is the true one  
There's always a reality  
In what you are doing  
Sometimes it's so hard to see  
Which one is the true one

## Lady Of The North

Flying high above  
The clouds  
We lay in the grassy meadow  
The earth was like  
A pillow  
For our dreams  
Trials never entered into  
Any conversation  
That was the relation  
Of our dreams

As a change  
In the wind must come  
Over the mountain  
And the seasons  
Roll under the sun  
Passing the shadows  
Of our dreams

Ah! Fine lady  
Of the north  
Like silver  
On the ocean shore  
Like breeze  
Whispers through the trees

Lyrics and compositions by Gene Clark except—"Lady Of The North" by Gene Clark and Douglas Dillard.

Arranged by Gene Clark and Thomas Jefferson Kaye.

Produced by Thomas Jefferson Kaye.

Recorded at The Village Recorder, West Los Angeles.

Tony Reale . . . recording engineer.

Joe Tuzen . . . assistant.

Mixed at Wally Heider Recording, Studio D, San Francisco.

Mallory Earl . . . mixing engineer.

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TRANSCRIPTION BY  
ORNETTE COLEMAN

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PHILIP MELNICK

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& THE DENTIST**  
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**TIM AND MELODIE**

# TIM AND MELODIE

## SIDE ONE

- |                               |      |
|-------------------------------|------|
| 1.) LAST DANCE                | 3:14 |
| 2.) DON'T CRY OUT LOUD        | 4:04 |
| 3.) SEND IN THE CLOWNS        | 4:24 |
| 4.) ALEXANDER'S RAG TIME DAND | 2:09 |
| 5.) BLUE DAYOU                | 2:37 |
| 6.) SHORT PEOPLE              | 2:16 |

## SIDE TWO

- |   |      |
|---|------|
| 1.) YOU NEEDED ME                               | 2:53 |
| 2.) EVEN NOW                                    | 3:12 |
| 3.) FEELS SO GOOD                               | 2:57 |
| 4.) MORNING DEW                                 | 2:32 |
| 5.) TIN ROOF BLUES                              | 2:03 |
| 6.) TELEPHONE MAN                               | 1:43 |
| 7.) HOW HIGH THE MOON<br>DYE DYE BLUES (MEDLEY) | 3:33 |
| 8.) DO THAT TO ME ONE MORE TIME                 | 3:20 |

**JYPSY  
CASTLES**

**D  
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Y**



**M  
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G  
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E**

**SIDE X: GIVE IT UP**  
**DIRTY MAGAZINE**  
**LUCIFER OR THE CROSS**

**SIDE XX: GIVE IT UP ("HOUSE MIX")**  
**DIRTY MAGAZINE ("HOUSE MIX")**  
**LUCIFER OR THE CROSS ("HOUSE MIX")**

Special Thanks

Carlean E. Sinclair  
Kim Toppin  
Howard X  
Richard Cato  
Maxine Thames  
Mike Brillinger  
Dino Perricone  
Janice Anderson  
and The Maker of All Things



All songs produced, written, arranged, composed  
and performed by Jypsy Castles  
Executive Producer: Anthony W. Ennis  
Recorded at IOU studioz  
Engineered and Mixed by Scott deSmit  
Cover Art by Anthony W. Ennis  
Dedicated to the Memory of  
Norman Washington Manley Ennis  
(1948 - 1991)  
Donnavan St. George Laidlaw  
(1967 - 1989)

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*Carly Simon*

**ARISTA™**





**THE BEST OF BROTHER JACK McDUFF  
AND THE BIG SOUL BAND**

**P-7771**

**STEREO  
SIDE 1**

- |  |      |
|--|------|
| 1. TALKIN BOUT MY WOMAN (Jackson/Barnes)<br>Meager Music-BMI       | 2:15 |
| 2. WALK ON BY (Bacharach/Davis)<br>Blue Seas Music/Jac Music-ASCAP | 2:39 |
| 3. LEXINGTON LINE (Kahle)<br>Raybird Music-BMI                     | 3:15 |
| 4. ROCK-A-BYE (Benson)<br>Growl Music-BMI                          | 3:50 |
| 5. IF EVER I WOULD LEAVE YOU<br>(Lerner/Lowe) Chappell & Co.-ASCAP | 3:10 |

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**THE BEST OF BROTHER JACK McDUFF  
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**STEREO  
SIDE 2**

- |   |      |
|---|------|
| 1. HEY LAWDY MAMA (Reed)<br>Leeds Music-ASCAP                                     | 4:00 |
| 2. FROM THE BOTTOM UP (Golson)<br>Andante Music-ASCAP                             | 3:45 |
| 3. JERSEY BOUNCE (Feyne/<br>Wright/Platter/Bradshaw/Johnson)<br>Lewis Music-ASCAP | 2:20 |
| 4. TOO MANY FISH IN THE SEA<br>(Holland/Whitfield) Jobete Music-BMI               | 2:17 |
| 5. ENGLISH COUNTRY GARDENS<br>Public Domain                                       | 4:20 |

**PRESTIGE RECORDS  
(P-7771-B)**

DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA

BODYROX

**S**  
**SUPERSTAR**

A1 D. Ramirez Mix

★ Written by Jon Peam, Nick Bridges & Nathan Thomas ★ Produced by Jon Peam & Nick Bridges for Eye Industries ★ Vocals by Nathan Thomas ★ Rap by Mowski ★ All instruments played by Jon Peam ★ Recorded at Beverley Street Studios ★ A1 remix and additional production by D Ramirez for Slave Recordings 2005 ★ Engineered and mixed by Dean Marriott ★ Live keyboards and programming by Dean J Marriott at Creator Studios, Sheffield, UK 2005 ★ Remix management by Toolroom Productions Ltd www.toolroomrecords.com

BODYROX

B1 Kris Menace Mix

B2 Electro Club Vocal



www.myspace.com/eyelandstudios ★ www.myspace.com/jonpear ★ www.myspace.com/djnicobridges ★ www.myspace.com/krismenace ★ keyboards & drums played by christophe boelter @ the Web-Site for COMPUPRODC.net ★ Published by copyright control / universal music ★ LC 00999 ★ SUPERB DJ 3067 ★ www.superb.ag ★ (P) 2006 Eye Industries / Superstar Recordings a division of Superstar Entertainment GmbH & Co. KG ★ (C) 2006 Superstar Recordings a division of Superstar Entertainment GmbH & Co. KG ★ www.eyelandstudios.com ★ www.bodirox.co.uk



PIMPHOUSE ALL STARS # III  
DA HORSEMEN  
"WE BOUT IT"

SIDE A (RADIO)  
PM6014

1. WE BOUT IT (PIMPHOUSE MIX)
2. WE BOUT IT (DUB MIX)
3. WE BOUT IT (CHARM CITY VOCAL)
4. PLAYA HATA (BONUS TRACK)

#1-3 Produced by Diamond K & Dukeyman

#4 Produced by Diamond K

Lead vocals on "We Bout It" Big L & Big Wes  
Background vocals The Horsemen & Diamond K  
© Smooth Momentum Publishing 1997 ASCAP  
Executive Producer Diamond K

Pimphouse Music 6 N. Bemice Ave. Baltimore Md. 21229 (410)716-0327 Fax (410)455-0709



PIMPHOUSE ALL STARS # III  
DJ MICKEY & DIAMOND K  
"FEELING SO RIGHT"

SIDE B (STREET)  
PM60'14

1. FEELING SO RIGHT (DIRTY MIX)  
(Featuring DJ Mickey & Diamond K)
2. DON'T FRONT (BEND OVER)  
(Featuring TAPP)
3. SHOUTS - DJ UNIQUE

All tracks produced by Diamond K & Dukeyman

#1 Written by DJ Mickey

#2 Written by TAPP

Executive Producer Diamond K

Pimphouse Music 6 N. Bernice Ave. Baltimore Md. 21229 (410)716-0327 Fax (410)455-0709



**OLD**

**SH-32510-A**

(VID-810-A)

Time: 5:02

Regent Music (BMI)

**GOLD**

Produced by:  
**JOEY ROBINSON, JR.**  
& **LELAND ROBINSON**

# **BREAK DANCE -- ELECTRIC BOOGIE**

(Jerry Lordan)

## **WEST STREET MOB**

© © 1985 SUGARHILL RECORDS, LTD.

96 West Street, Englewood, NJ 07631

DIST. & MFG. BY MCA DIST., CORP.

UNIVERSAL CITY, CA 91608



**OLD**

**SH-32510-B**

(VID-810-B)

**Time: 7:00**

Mar-Saint Music  
(BMI)

**GOLD**

Produced by:  
**S. ROBINSON  
& J. CHASE**

**YES WE CAN-CAN**

(Alan Tussaint)

**TREACHEROUS THREE**

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96 West Street, Englewood, NJ 07631

DIST. & MFG. BY MCA DIST., CORP.  
UNIVERSAL CITY, CA 91608

# VIEWPOINT

**VP19945A**  
**VIEWPOINT-02**

**SIDE ONE**  
**12" 33 $\frac{1}{3}$  RPM**

**TITI**

**HAPPY BIRTHDAY (Vocal Version) 3:06 BMI**  
**HAPPY BIRTHDAY (Song-Along Version) 3:06 BMI**

(O.S.F. Harley, Jr.)

**PRODUCED/ARRANGED BY: O.S.F. Harley, Jr.**

**Executive Producers: W. Hardy, J. L. Williams  
and O.S.F. Harley, Jr.**

**MIXED BY: Peter Lewis & O.S.F. Harley, Jr.**

**EMCOH Publishing-BMI**

**© 1991 Lance Records**

**PONCHATOULA PRODUCTION & LANCE RECORDS.**

**P.O. BOX 31, BRONX, NY 10453**

# VIEWPOINT

VP19945B  
VIEWPOINT-02

SIDE TWO  
12" 33 $\frac{1}{3}$  RPM

## TITI

ALPHABET SONG (Vocal Version) 3:06 BMI  
ALPHABET SONG (Sing-Along Version) 3:06 BMI  
(O.S.F. Harley, Jr.)

PRODUCED/ARRANGED BY: O.S.F. Harley, Jr.  
Executive Producers: W. Hardy, J. L. Williams  
and O.S.F. Harley, Jr.

MIXED BY: Peter Lewis & O.S.F. Harley, Jr.  
EMCOH Publishing-BMI

© 1991 Lance Records

PONCHATOULA PRODUCTION & LANCE RECORDS

P.O. BOX 31, BRONX, N.Y. 10453

Strictly Breaks Presents

# SCHOOL YARD BREAKS

**A**

**SCHOOLBOY CRUSH [4:58]**

**Average White Band**

**1975 Original 12" Version**

**SYB-201B**

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Strictly Breaks Presents

# SCHOOL YARD BREAKS

**B**

**DO THE FUNKY PENGUIN (5:29)**

**Rufus Thomas**

**1973 Original 12" Version**

**SYB-2010**

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Strictly Breaks

# SCHOOL YARD BREAKS

**SIDE A**

**SYB-2102**

- 1) QUILLER - Denton & Cook (2:55)
- 2) APACHE - Le Par Bongo Rockers (4:03)
- 3) WADING - Sunset (3:29)
- 4) SOULWANCO - Candido (4:08)
- 5) MAGONDE - Bjame Rostvold (2:47)

**VOLUME 2**

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Strictly Breaks

# SCHOOL YARD BREAKS

**SIDE B**

**SYB-2102**

- 1) FUNK DE MAMBO - Karma (6:31)
- 2) UELA UELA - Charley Antolini (3:51)
- 3) DESIGN - B. Stoller (2:33)
- 4) RITUAL - Nico Gomez (3:52)

**VOLUME 2**

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Strictly Breaks

# SCHOOL YARD BREAKS

**SIDE C**

SYB-2/02

- 1) **HARD HITTER** - Keith Popworth (2:58)
- 2) **SILVER THRUST** - Peter Reno (3:56)
- 3) **EGO TRIPPIN** - Please (5:32)
- 4) **VITAMIN C** - Can (3:45)

**VOLUME 2**

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Strictly Breaks

# SCHOOL YARD BREAKS

**SIDE D**

**SYB-2102**

- 1) BLACK BELT JONES - Dennis Coffey (2:13)
- 2) DIFFERENT STROKES - Geno Washington (2:17)
- 3) BE BLACK BABY - Grady Tate (4:07)
- 4) B-BOY MYSTERY BREAK (7:43)

**VOLUME 2**

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RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

# RCA VICTOR



"HIS MASTER'S VOICE"

## TECHNICAL RECORD SERIES

12-5-49

Non-  
Breakable

SIDE  
1

NEW ORTHOPHONIC  
FREQUENCY TEST RECORD

ADJUST REPRODUCER  
FOR CONSTANT OUTPUT

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

# LONG

33 1/3

# PLAY





# Disco Classics

**Vol.16**

DISCO-16  
SIDE 1

- 1. Fantasy**  
(4:36)
- 2. September**  
(3:34)
- 3. Serpentine Fire**  
(3:51)

# Disco Classics

**Vol.16**

DISCO-16  
SIDE 2

**4. Shining Star**

(2:51)

**5. Boogie Wonderland**

(4:48)

**6. Let's Groove**

(5:35)

ANDREW WHITE

"MARATHON '75"

VOL 7

AM 21

SIDE ONE

1. Crescent

(John Coltrane) BMI

2. Passion Flower

(Andrew White) BMI

ANDREW WHITE

"MARATHON '75"

VOL. 7

AM 21

SIDE TWO

1. Transition

(John Coltrane) BMI

2. Theme—AM-14

(Andrew White) BMI

# ACE BEAT

## EVERESS

AB9362

ACE SIDE

ACE CONNECTION MUSIC BMI

33 $\frac{1}{3}$  RPM

### DON'T YOU TAKE YOUR LOVE

(P. SCOTT, B. WOOTEN)

Produced, Arranged and Mixed by:

PAUL SCOTT, ACE MUNGIN, AND STEPHON JOHNSON

Exec. Prod: ACE MUNGIN / EDDIE BRIGHT

MIX ENGINEER GLENN TAYLOR

1985 ACE BEAT

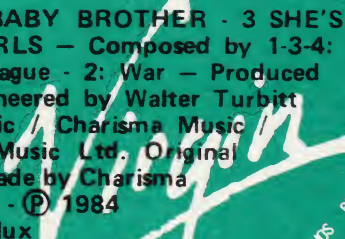
55 Carolina Ave Newark NJ 07107

372-5673

READY FOR A BATTLE  
THE ROCK STEADY CREW

05(1331)02046

Lado 1

1. UP ROCK - 2 ME AND BABY BROTHER - 3 SHE'S  
FRESH - 4 B - BOYS B- GIRLS - Composed by 1-3-4:  
B. Soldier / R. Blue / S. Hague - 2: War - Produced  
by Hague / Soldier - Engineered by Walter Turbitt  
1-3-4: Soldier Blue Music / Charisma Music  
Chappell - 2: MCA Music Ltd. Original  
sound recording made by Charisma  
Records Ltd. - © 1984  
Sonolux
- 

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MASTER DE PROPIEDAD DE O CONTROLADAS POR  
RCA CORPORATION  
TMK (S) (R) MARCA(S) REGISTRADA

LA ECONOMIA PERIÓDICA Y LA TRANSICIÓN  
DE ESTE DISCO

## Lado 2

- 05(1331)02046 Lado 2
1. IT'S JUST BEGUN - 2 HEY YOU (The Rock Steady Crew)  
3 DIGITAL BOOGIE - Composed by 1: James Castor /  
Gerry Thomas / Johnny Pruitt - 2-3: B. Soldier / R.  
Blue / S. Hague - Produced by Hague / Soldier Engi-  
neered by Walter Turbitt - 1: Memory Lane Mu-  
sic Ltd. - 2-3: Soldier Blue Music / Charisma  
Music / Chappell - Original Sound  
recording made by Charisma  
Records Ltd. © 1984  
Sonolux



**EX  
WE  
MUST  
GO FREE**

MR-50015

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S

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OLYPHANT, PA. 18447

PHONE: (717) 383-3291  
TWX 510-671-4580

12" 33 1/3 RPM

DATE 7-20-93

ACCT FREZZE RECORDS

TITLE \_\_\_\_\_

ARTIST \_\_\_\_\_

MTX. NO. MRP-55028-A

REC. NO. \_\_\_\_\_

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TM

1400 E. LACKAWANNA AVE.  
OLYPHANT, PA. 18447

PHONE: (717) 383-3291  
TWX 510-671-4580

12" 33 1/3 RPM

DATE 7-20-93

ACCT' FREEZE REC,

TITLE \_\_\_\_\_

ARTIST \_\_\_\_\_

MTX. NO. MRLP-55028-B

REC. NO. \_\_\_\_\_



**Stones Throw Records**  
**2688 Griffith Park Blvd. #504**  
**Los Angeles CA 90039-2520**



DISCO PARA  
DEMOSTRACION

VENTA  
PROHIBIDA

**POP  
SHOW**

CUTTING MIXES

D-25246-LADO 1

AADI - CAPIF  
SADAIC - BIEM  
33 1/3 RPM

VARIOS (\*)

(\*) Intérpretes  
ESTEREO

1. TEMPTATION (Corina/P. Reyes/C. Berrios/L. Duprey) (5:25) CORINA(\*) - Corina Starr Sound-King Reyes Music-Berrios Publishing-Cutting Rec. Music (ASCAP).- 2. DO WHAT YOU WANT (R. Pauletti/R. Vargas) (6:43) 2. IN A ROOM(\*) - Cutting Rec. Music (ASCAP).- 3. JUMP UP IN THE AIR (Z. Tariq) (3:00) THE RAID(\*) - Zahid's Music-Lumar Music (ASCAP).- 4. YOU ARE THE ONE (S. Morales/J. Brunkvist) (6:00) SAMUEL(\*) - Could it be Sam's Music-Cutting Rec. Music (ASCAP).

(P) 1991 Del repertorio Cutting Records (USA)/  
BPM Music (ARG) - Fabricado por Sony Music  
Entertainment (Argentina) S.A. - Bajo  
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BAJO LICENCIA ABRAXAS S.R.L.

M.R. INDUSTRIA ARGENTINA

DISCO PARA  
DEMOSTRACION

VENTA  
PROHIBIDA

**POP**  
**SHOW**

CUTTING MIXES

D-25.246-LADO 2

AADI - CAPIF  
SADAIC - BIEM  
33 1/3 RPM

VARIOS (\*)  
(\* Interpretes  
ESTEREO

1. WHISPERS(P. Zizzo)(6:39) **CORINA(\*)** -Pez Music-Mr. Rodgers-  
It's Time Music(BMI).- 2. WIGGLE IT(G. Morel/R. Vargas)(3:54)  
**2 IN A ROOM(\*)** -Cutting Rec. Music-Groove On Music-Dose  
Rocks Music(ASCAP).- 3. **BABY CAN'T YOU SEE**(Bibi A. La  
Red/Jackie E./A. J. Lopez)(3:49) **PASSION PLAY(\*)** -It's Time  
Music-Electricity Music(BMI).- 4. **ANSWER MY CRY**  
(D. Raime/H. Gonzalez)(6:57) **JAIDIE(\*)** -It's Time  
Music-Aricos if Music(BMI)

(P) 1991 Del repertorio Cutting Records (USA)/  
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# MICHAEL BUCH

## THE PLAYGROUND

SPA 2002



*f* **K18**

STEREO 33.3 rpm

Info Side  
Peter Tha Zouk Remix

Logo Side  
Original Mix

Written & Produced by Michael Buch  
Additional remix on info side by Peter Tha Zouk  
for Kaos Records Portugal  
(P) & (C) Funktástica Records



Funkitastic é uma divisão de Kaos Records Portugal • Kaos Records Portugal é uma marca de CTR 9000 Produções Audiovisuais, Lda.



Telefone: 351 21 478 72 80, Fax: 351 21 478 72 89 Email: kaos.records@mail.telepac.pt

Rv. Bombeiros Voluntários, n.º 7 A/E Esq. - 1675-108 Póvoa do Varzim - Portugal • Tel: 351 21 478 72 80, Fax: 351 21 478 72 89

# ST. CROIX PHILHARMONIC

SIDE 1  
33-1/3 RPM

F/W 18508A  
STEREO  
TIME 22:10

- |                            |      |
|----------------------------|------|
| 1. "Sound of Music" Medley | 6:48 |
| 2. Stranger In Paradise    | 4:36 |
| 3. Waltz From "Faust"      | 5:17 |
| 4. Tragedy                 | 5:12 |

# ST. CROIX PHILHARMONIC

SIDE 2  
33-1/3 RPM

F/W 18508 B  
STEREO  
TIME 22:05

- |                      |      |
|----------------------|------|
| 1. Once Upon A Time  | 5:27 |
| 2. I Write The Songs | 4:30 |
| 3. Fernando          | 4:50 |
| 4. Hot Stuff         | 7:11 |

**SPIRITS OF INSPIRATION**  
**P R E S E N T**  
**"MAKE ME WANNA DANCE"**

**THIS SIDE : DR FIASCO'S ORIGINAL MIX**  
**THE DUB MIX**

**THAT SIDE : FASCINATING GROOVE MIX**

**VOCALS COLETTE**

**MIXED & PRODUCED**  
**DJ RUSHMORE**

**PROGRAMMIN**



**B E N S T O N E H A M**



**SPIRITS**  
*of*  
**DISCRETION**  
**DJ RUSHMORE**

SHIPPING GEAR  
IMPORTED FROM LONDON  
INTERNATIONAL

**SPIRITS 001**



# King Forever

SIDE AA

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**HALLELUJAH BANGKOK**  
**INFORMATION (212) 621-9977**

**"THE HERP"  
(WHAT IS IT)**

HB 561 A

33 $\frac{1}{3}$  RPM

**HALLELUJAH BANGKOK**

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(212) 621-9977

**“ALL THE WAY WITH YOU”**

HB 561 B  
33 $\frac{1}{3}$  RPM

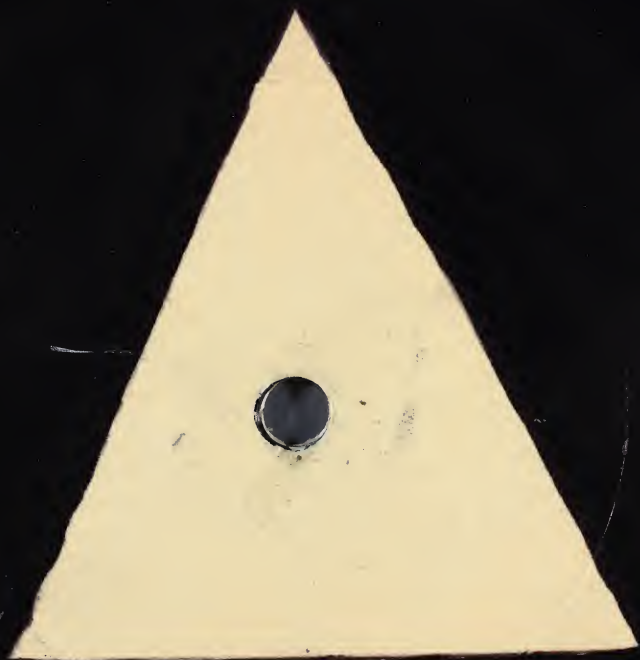
Flute Solo by  
TIM WHEATER

**HALLELUJAH BANGKOK**

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® STICK IT RECORDS









**A Side**

**KAM-RAH Records**  
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**Written & Performed by RIMBAUD CHRIST**

- 1. PEACE IS ALIVE (Urban Alternative)**
- 2. CAUGHT IN THE ACT (Hip Hop)**
- 3. BILLY KLUB (Porkbilly Rock Shock)**



**B Side**

**KAM-RAH Records**  
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**Written & Performed by RIMBAUD CHRIST**

- 1. WHITEWATER RUBBER (Sub-Urban Prophylactic)**
- 2. HILLARY / BILLARY (D'evils C.on Mix)**
- 3. KING LOVSEXX (Urban)**

Emerson,  
Lake;  
7

Palmer

Side I

side Two

Emerson  
Lake &  
Palmer

live

**HOMEBASE  
RECORDS**



**HOME BASE  
RECORDS**

**BOBBY TEE**

HB 103  
SIDE 1 33 1/3 RPM  
WEDOT MUSIC (ASCAP)  
Recorded & Mixed At:  
Penguin Studio

Executive Producers:  
M. Gemini  
J. Starr  
T. Barnes  
F. Demps  
D. Jackson  
P. Webb  
S. Katwaroo

**"JUMP AND SHOCK OUT"**

1. Radio Mix (4:43)
2. Reggae Mix (4:44)

Produced by: M. Gemini & J Starr  
for Starr Motivator Prod.

HOME BASE RECORDS - 786 Lexington Ave. N.Y., N.Y. 10021 (212) 674-9199  
1429 Orleans Rd. Charleston, S.C. (803) 556-0303  
8802 Ridge Blvd. Brooklyn, N.Y. (718) 680-0873

**HOME BASE  
RECORDS**



**BOBBY TEE**

HB 103

SIDE 2 33 1/3 RPM

WEDOT MUSIC (ASCAP)

Recorded & Mixed At:

Penguin Studio

Executive Producers:

M. Gemini

J. Starr

T. Barnes

F. Demps

D. Jackson

P. Webb

S. Katwaroo

**"JUMP AND SHOCK OUT"**

**1. Heavy Reggae Mix (4:44)**

**2. Housy Mix (5:30)**

Produced by: M. Gemini & J. Starr  
for Starr Motivator Prod.

HOME BASE RECORDS - 786 Lexington Ave. N.Y., N.Y. 10021 (212) 674-9199  
1429 Orleans Rd. Charleston, S.C. (803) 556-0303  
8802 Ridge Blvd. Brooklyn, N.Y. (718) 680-0873

**RAW**  
**PRODUCTIONS**

**TEST**

**PRESSING**

Wesley

127

Soul Dancing

128 This Cut

Down Productions

Soul Dancing

Wheeler

# PROJECT POLLEN

80011-1  
Side A  
STEREO  
33 1/3 RPM

Mutiny  
.....

1. That's O.K.
2. Howhin Phat
3. Scum
4. Maria
5. Eight

© 1997 Mutiny Records, Inc.  
ST-E-80011-A

# PROJECT POLLEN

80011-1  
Side B  
STEREO  
33 1/3 RPM

Mutiny  
.....

1. Me Lost
2. Listen
3. High
4. Imperial Garden
5. Be Down

© 1997 Mutiny Records, Inc.  
ST-E-80011-B

MANA CODA

MANA CODA

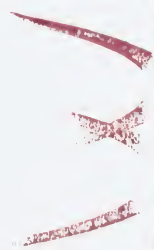
MANA CODA

MANA CODA



**MALACODA**

THIS SIDE  
**DIMMER THAN  
LOW LIFE**



THAT SIDE  
**23s CAGE**

**[malacoda@erols.com](mailto:malacoda@erols.com)**



**test  
pressing**

sel#: CR448

date:

side: A

621

**MUSIC CONNECTION INC**

**212•689•4000**

**fax: 212•689•1191**

*We need a*  
**test  
pressing**

---

sel#:

date:

side:

*AA*

*Hott*

---

**MUSIC CONNECTION INC.**

**212•689•4000**

**fax: 212•689•1191**

# COLUMBIA

THE SMOOTH SIDE OF RUFF

**WILLIE RUFF**

"DEMONSTRATION NOT FOR SALE"

CS 9603

SIDE 1  
XLP 135279



1. SHEFFIELD BLUES 4:44
2. PA MOSCUNIA VECHERA 3:06
3. SLIM 2:51
4. RECADO 3:07
5. JET SET GYPSY 2:05
6. SNOWFALL 3:34

**MONO**

© "COLUMBIA",



MARCAS REG. PRINTED IN U.S.A.

# COLUMBIA

THE SMOOTH SIDE OF RUFF

**WILLIE RUFF**

"DEMONSTRATION NOT FOR SALE"



CS 9603



**SIDE 2**  
XLP 135280



1. CASINO ROYALE 1:59
2. SOUNDBOARD 1:56
3. MIRAGE BLANC (WHITE GHOST) 2:18
4. THAT SOMEONE IS ME 3:39
5. BELLA PULCINELLA 6:32

**MONO**

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ESP-1035

# No Deposit No Return

SIDE 1

1. PUBOL
2. SOCIAL STUDIES
3. THE HIDDEN DISSUADERS
4. LIFETIME GUARANTEE
5. THE ART SCENE
6. WANT ADS 1
7. RANGOON RAMBLER
8. PURINA
9. LANOFLO

ESP-1035

# **No Deposit No Return**

**SIDE 2**

- 1. THE HYPEREMIATOR**
- 2. THE SAP GLOVE**
- 3. THE BUNNY MOTHER**
- 4. AUTO-DA-FE**
- 5. FIELDS MATRIMONIAL SERVICE**
- 6. WANT ADS 2**
- 7. HOWARD JOHNSON'S ARMY**
- 8. NO DEPOSIT NO RETURN**

JANUS

RECORDS

**HARVEY MANDEL**

**"THE SNAKE"**

**JLS 3037**

(JLS 2 3037 A)

**Side 1**

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1. THE DIVINING ROD—3:04 (H. Mandel)  
Lynda Music (ASCAP)
2. PEGASUS—3:30 (Jim Taylor)  
Jimskip Music, Inc. (BMI)
3. LYNDALOVE—2:45 (H. Mandel)  
Lynda Music (ASCAP)
4. PERUVIAN FLAKE—3:31 (H. Mandel)  
Lynda Music (ASCAP)
5. THE SNAKE—3:15 (H. Mandel, L. Taylor)  
Lynda Music (ASCAP)

Produced By Skip Taylor & Harvey Mandel  
For GRT Corporation



JANUS

RECORDS

**HARVEY MANDEL**

**"THE SNAKE"**

**JLS 3037**

(JLS 2 3037 B)

**Side 2**

© 1972 GRT Corp.

1. UNOINO—2:34 (J. Carroll, Skip Taylor, Joey Levine)  
Churchmouse Music (ASCAP)
2. ODE TO THE OWL—2:42 (H. Mandel)  
Lynda Music (ASCAP)
3. LEVITATION—5:14 (Charles Lloyd)  
Roho Music (ASCAP)
4. BITE THE ELECTRIC ELL—4:15 (H. Mandel,  
P. Lagos, R. Resnick, V. Conte, D. Harris)  
Lynda Music (ASCAP)

Produced By Skip Taylor & Harvey Mandel  
For GRT Corporation



**STEREO**



**WST 14143**  
**33 1/3 RPM**

**W 14143A**  
**Side 1**  
**Made in U.S.A.**

**REMI GASSMANN**  
**ELECTRONICS:**

**MUSIC TO THE BALLET**

as produced by the  
**NEW YORK CITY BALLET COMPANY**

under the Direction of  
**George Balanchine**

Electronic Tape executed by the  
**OSKAR SALA SOUND STUDIO**

**A SUBSIDIARY OF AM-PAR RECORD CORP.**



**STEREO**



**WST 14143**  
**33 1/3 RPM**

**W 14143B**  
**Side 2**  
**Made in U.S.A.**

**OSKAR SALA**

**FIVE IMPROVISATIONS ON TAPE**

**Electronic Tape executed by the**  
**OSKAR SALA SOUND STUDIO**

**A SUBSIDIARY OF AM-PAR RECORD CORP.**

**ALSTON**

**I LOVE THE WAY YOU LOVE  
BETTY WRIGHT**

**Stereo**

**77002**

**Side A**

**33 1/3 R. P. M.**

**Steve Alaimo Prod.**

- 1.- I LOVE THE WAY YOU LOVE (3:20)  
(Willie Hale and Willie Clarke)
- 2.- I'LL LOVE YOU FOREVER HEART AND SOUL (3:40)  
(Willie Hale - Willie Clarke - Betty Wright)
- 3.- I FOUND THAT GUY (3:35) (The Corporation)
- 4.- ALL YOUR KISSIN' SHO' DON'T MAKE TRUE  
LOVIN' (2:35) (Willie Hale and Willie Clarke)
- 5.- IF YOU LOVE ME LIKE YOU SAY  
YOU LOVE ME (3:10) (Clarence Reid  
and Willie Clarke)
- 6.- CLEAN UP WOMAN (2:40) (Clarence  
Reid and Willie Clarke)



**I LOVE THE WAY YOU LOVE  
BETTY WRIGHT**

**Stereo  
77002**

**Side B**

**33 1/3 R. P. M.**

**Steve Alaimo Prod.**

- 1.- I'M GETTIN' TIRED BABY (2:40) (Clarence Reid  
and Willie Clarke)
- 2.- PURE LOVE (2:20) (Clarence Reid and Willie Clarke)
- 3.- AIN'T NO SUNSHINE (3:20) (Bill Withers)
- 4.- DON'T LET IT END THIS WAY (2:50)  
(Willie Hale and Willie Clarke)
- 5.- LET'S NOT RUSH DOWN THE ROAD OF LOVE  
(2:54) (Clarence Reid and Willie Clarke)

MADE IN  
ENGLAND



TEST PRESSING FROM  
SPECIALTY RECORDS CORPORATION



1400 E LACKAWANNA AVE  
OLYPHANT PA 18447

PHONE (717) 383-2471  
TWX 510 671 4580

TM

12" 33 1/3 RPM

DATE  
ACC

"SHAKE IT UP"

SLAVE

REC. NO.

667



ritmo  
dynamic



MAXI 45T  
RITM0003



# JEMBELATINE BACCARA

A: LAURENT WOLF RE-EDIT MIX 8'07  
B: LOUL BRAZIL DRUMS MIX 5'02

WRITTEN BY RODOLPHE AUDOUARD & LAURENT D'ALESSIO (LOUL)  
PUBLISHED BY ATV Sony Music Publishing France (Catalog Darkness)  
(P) 2004 DARKNESS (C) 2004 CYBER

CYBER  
PRODUCTION

**ritmo**  
dynamic



**ritmo**  
dynamic

RITM0003

LIFE IS GOOD AFTER A SESSION /// NDATL.COM 2018

NDATL<sup>021</sup>  
**Atlien** ep

Produced By

**Andrés**

**Latin Side**

A1) Ensolardo (Sunny)

A2) Café Con Leche

Winnie Sharpe (ASCAP)

LIFE IS GOOD AFTER A SESSION // NDATL.COM 2018

NDATL<sup>021</sup>  
**D**atlien ep

Produced By

**Andrés**

**Northwest Side**

B1) D-Town Connection

B2) I Can't Hear You

**Now**  
**Generation**  
**music**

**NG7-013-A**

Arranged by  
L. SMART  
Produced by  
L. THOMAS

**45 RPM**

Dist. by  
V.P. RECORD  
170-21 Jamaica Ave.  
Jamaica, NY 11432  
718-291-7058

**DON IN THE PARTY**

(L. Smart)

**LEROY SMART**

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this recorded work reserved.

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**Now**  
**Generation**  
music

**NG7-013-B**

Arranged by  
L. SMART  
Produced by  
I. THOMAS

**45 RPM**

Dist. by  
V.P. RECORD  
170-21 Jamaica Ave.  
Jamaica, NY 11432  
718-291-7058

**VERSION**

**LEROY SMART**

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# TRAKTOR SCRATCH

CONTROL VINYL MK2

(A) OTHER SIDE  
33 rpm 12 min

(B) THIS SIDE  
33 rpm 17 min



© 2014, Native Instruments GmbH

COMPATIBLE WITH VERSIONS OF TRAKTOR SCRATCH 2.1 AND HIGHER

Version NI-TS004-001


Mastered at Dubplates & Mastering, Berlin | Developed by Native Instruments in Germany. Made in Germany. | NI-21446

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THIRD MILLENNIUM MUSIC  
718-624-1379



A circular movie poster for the film 'The Big Boss' (1971). The central figure is Bruce Lee, wearing a black hat and a dark jacket, with a determined expression. He is surrounded by several women in various poses, some in traditional Kung Fu attire and others in more modern, revealing outfits. The background is a fiery, orange and yellow explosion. The title 'THE BIG BOSS' is written in large, stylized, orange letters at the top. Below the title, the text 'with his all girl army of Kung Fu killers!' is written in a smaller, black font. At the bottom, there is a black banner with the text 'SIDE A' in white.

**THE BIG BOSS**  
with his all girl army  
of Kung Fu killers!

**SIDE A**

# HUMAN TORNADO



Nerve-Shattering  
...Brain-Battering  
...Mind-Splattering  
...A ONE MAN DISASTER!

**SIDE B**

MUHAMMAD'S MOSQUES OF ISLAM

Presents

THE HONORABLE ELIJAH MUHAMMAD  
Messenger Of Allah

U-28977

33 $\frac{1}{3}$   
Time 22:05

**THE TIME  
AND WHAT  
MUST BE DONE**

PART 1

5335 SO. GREENWOOD AVE., CHICAGO, ILLINOIS 60615

MUHAMMAD'S MOSQUES OF ISLAM

Presents

THE HONORABLE ELIJAH MUHAMMAD  
Messenger Of Allah

U-28978

33 1/3  
Time 21:56

**THE TIME  
AND WHAT  
MUST BE DONE**

PART 2

5335 SO. GREENWOOD AVE., CHICAGO, ILLINOIS 60615



**Jewel..... RECORDS**

REV. W. C. THOMAS Jr.  
I'M INTO SOMETHING I CAN'T SHAKE LOOSE

LPS 0050  
Side 1

STEREO  
33 1/3 RPM

SERMON:  
I'M INTO SOMETHING I CAN'T SHAKE LOOSE Pt.1  
Zion (BMI) Time 13:00

JEWEL RECORDS - SHREVEPORT, LA.



**Jewel..... RECORDS**

REV. W. C. THOMAS Jr.  
**I'M INTO SOMETHING I CAN'T SHAKE LOOSE**

LPS 0050  
Side 2

STEREO  
33 1/3 RPM

**SERMON:**  
**I'M INTO SOMETHING I CAN'T SHAKE LOOSE Pt.2**  
Zion (BMI) Time 13:00

JEWEL RECORDS - SHREVEPORT, LA.



BROTHER MAZE JACKSON

BSLP 125A

Side One

"The Fore-runner Of The  
Anti-Christ"  
(Part One)

Cherokee Album Corporation Fairmount, Georgia



BROTHER MAZE JACKSON

BSLP 125B

Side Two

"The Fore-runner Of The  
Anti-Christ"  
(Conclusion of sermon)

Cherokee Album Corporation Fairmount, Georgia

**RHODA**

**33 $\frac{1}{3}$  RPM**

**Volume 2  
SIDE 1**

**THE MIDNIGHT CRY**

**REV. THOMAS MASTERS**

**THE WONDER BOY**

**RHODA**

**33 $\frac{1}{3}$  RPM**

**Volume 2  
SIDE 2**

**THE MIDNIGHT CRY**

**REV. THOMAS MASTERS**

**THE WONDER BOY**

無敵

no. 7

# THE IN SOUND

Presented by the United States Army  
For Broadcast Week of October 30, 1967

## FIVE MINUTE PROGRAMS

**SIDE ONE**  
**MICROGROOVE**

**33-1/3 RPM**

- Band 1 - "HOLIDAY"**  
The Bee Gees
- 2 - "WHY DO FOOLS FALL IN LOVE"**  
The Happenings
- 3 - "PURPLE HAZE"**  
Jimi Hendrix Experience

**Host: HARRY HARRISON**

This record is the Property of the Government  
of the United States and Must Be Used as  
Public Service Material Only

**USA-IS 67A**

# THE IN SOUND

Presented by the United States Army  
For Broadcast Week of October 30, 1967

## FIVE MINUTE PROGRAMS

**SIDE TWO**  
**MICROGROOVE**

**33-1/3 RPM**

- Band 1 - "THREE IN THE MORNING"  
Bobby Goldsboro
- 2 - "EVEN THE BAD TIMES ARE GOOD"  
The Tremeloes

**Host: HARRY HARRISON**

This record is the Property of the Government  
of the United States and Must Be Used as  
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**USA-IS 67B**

**DARRELL  
McFADDEN  
&  
THE  
FANTASTIC  
DISCIPLES**

**HEARD OF A CITY**



**SIDE A**

**33 1/3  
STEREO  
RTG101**

**Heard Of A City (3:31)**

Arr. — (D. McFadden) / Matdal Music, BMI

**Come This Far By Faith (6:26)**

Arr. — (D. McFadden) / Matdal, BMI

**Welcome Home (4:39)**

Written & Arranged — Darrel McFadden / Matdal, BMI

**Tear Drop (4:49)**

Written & Arr. — (D. McFadden)  
Matdal Music, BMI

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**DARRELL  
McFADDEN  
&  
THE  
FANTASTIC  
DISCIPLES**

---

**HEARD OF A CITY**



**SIDE *B***

**33 1/3  
STEREO  
RTG101**

**When I Get Home (5:06)**

Arr. — (B. Evans, K. Cloud, J. Williams) / Matdal Music, BMI

**Lay Down Our Lives For The Lord (4:06)**

Arr. — (D. McFadden) / Matdal Music, BMI

**Yes Lord, Yes (3:46)**

(Lynn Keesetkcker) ASCAP

**Medley (6:25)**

(P.D.) (Martin Studio Music, BMI)  
(A. Crouch Music ASCAP)

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**SUCCESS**  
P.O. BOX 7614

**MOTIVATION**  
WACO, TEXAS  
**INSTITUTE, INC.**

**10 STEPS  
OF A PLANNED  
PRESENTATION**

by Cloyd S. Steinmetz

SMI-1340

Side **1**

1. Step 1: An Enthusiastic Desire to Serve
2. Step 2: Adequate Knowledge of Prospect
3. A Purpose for Each Call
4. Carrying Something in Your Head
5. Open With a "Headline"

MFG. BY SUCCESS MOTIVATION INC.

**\*\* BREAKING THE**

**SUCCESS BARRIER**

**33  $\frac{1}{3}$   
RPM**

REG. U.S.  
PAT OFF.

**SUCCESS**  
P.O. BOX 7614

**MOTIVATION**  
WACO, TEXAS

**10 STEPS  
OF A PLANNED  
PRESENTATION**

by Cloyd S. Steinmetz

SMI-1340

Side 2

1. Carry Something  
in Your Hands
2. A Formula That Persuades
3. Anticipating Objections
4. Think Big
5. Put Them All Together

**\*\* BREAKING THE**

**SUCCESS BARRIER**

**33  $\frac{1}{3}$   
RPM**

REG. U.S.  
PAT OFF.

MFG. BY SUCCESS MOTIVATION INC.

SD 2-703

# GINGER BAKER'S AIR FORCE



**ATCO**

**ONE**



**STEREO**

1. DA DA MAN (7:12)  
(By McNair; Uncle Doris, ASCAP)  
Vocal: Jeanette Jacobs  
Solos: Laine/Bond
2. EARLY IN THE MORNING (11:09)  
(Trad. Arr. by Baker; Casserole, BMI.)  
Vocals: Laine/Jeanette Jacobs  
Solos: Grech/Wood/McNair

A PRODUCT OF POLYDOR - ENGLAND

(ST-C-701843 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 2-703

GINGER BAKER'S AIR FORCE



**ATCO**

**TWO**



**STEREO**

1. DON'T CARE (12:25)  
(By Baker-Winwood; Casserole - Irving, BMI.)  
Vocals: Winwood/Jeanette Jacobs  
Solos: Winwood/McNair/Wood
2. TOAD (12:59)  
(By Baker; Casserole, BMI.)  
Solo: Kabaka  
Duet: Seamen/Baker

A PRODUCT OF POLYDOR - ENGLAND

(ST-C-701844 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 2-703

# GINGER BAKER'S AIR FORCE



**ATCO**

**THREE**



**STEREO**

1. AIKO BIAYE (12:58)  
(By Kabaka; Casserole/TRO - Total, BMI.)  
Vocals: Kabaka/Jeanette Jacobs  
Solos: Wood/Laine/McNair  
Drums: Kabaka/Baker/Seamen
2. MAN OF CONSTANT SORROW (3:51)  
(By Laine; TRO - Total, BMI.)  
Vocal: Laine

A PRODUCT OF POLYDOR - ENGLAND

(ST-C-701845 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 2-703

# GINGER BAKER'S AIR FORCE



**ATCO**

**FOUR**



**STEREO**

1. DO WHAT YOU LIKE (11:45)  
(By Baker; Casserole, BMI.)  
Vocals: Winwood/Jeanette Jacobs  
Solos: Winwood/Baker
2. DOIN' IT (5:28)  
(By Baker - Grech; Casserole, BMI.)  
Improvised Ensemble

A PRODUCT OF POLYDOR - ENGLAND

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.  
(ST-C-701846 PR)



**F3**

**Side Ruff**

33 1/3 RPM  
RC1999-A



6 45443 54711 0

**1999** 4:54

*(G. Mollett, R. Stubblefield)*

**1. Radio Version**

**2. Instrumental**

Produced and mixed by Rockin

Recorded at The Chemical Kitchen, Pgh, PA

Published by To The Third Publishing (ASCAP)

© © 1997 Ruff Chemistry Recordings P.O. Box 56867, Pittsburgh, PA 15208



**F3**

**Side Chemistry**

33 1/3 RPM

RC1999-B



6 45443 54711 0

**COHESIVE 5:57**

*(R. Gibson, G. Mollett, B. Porter, R. Stubblefield)*

**1. Street Version**

**2. Radio Version**

Produced and mixed by Rockin

Recorded at The Chemical Kitchen, Pgh, PA

Published by To The Third Publishing (ASCAP)

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# YELLO

TEES 12-10-A  
SIDE ONE

33 1/3 RPM  
STEREO

1. BOSTICH 4:30
2. SHE'S GOT A GUN 3:20

Music Composed and Arranged by Boris Blank  
Lyrics by Dieter Meier. Pale Pachyderm Publishing BMI  
Produced and Engineered by Boris Blank and Ursri Weber

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# YELLO

TEES 12-10-B  
SIDE TWO

33 $\frac{1}{3}$  RPM  
STEREO

1. DOWNTOWN SAMBA 2:17
2. DAILY DISCO 4:27

Music Composed and Arranged by Boris Blank  
Lyrics by Dieter Meier. Pale Pachyderm Publishing BMI  
Produced and Engineered by Boris Blank and Ursi Weber

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C&C MUSIC FACTORY

g o n n a  
m a k e  
u o v  
s w e a t

(Everybody Dance Now)

featuring FREEDOM WILLIAMS

12" MIXES

44-73605-S1

Dino de Laurentiis  
Presents

**CHARLES BRONSON**

In a Michael Winner Film

**DEATH WISH**

music conducted, composed and performed by  
**Herbie Hancock**

PC 33199  
STEREO

**SIDE 1**  
AL 33199  
© 1974 CBS Inc.

1. DEATH WISH (MAIN TITLE) 6:11  
-H. Hancock-
2. JOANNA'S THEME 4:46 -H. Hancock-
3. DO A THING 2:13 -H. Hancock-
4. PAINT HER MOUTH 2:16 -H. Hancock-
5. RICH COUNTRY 3:46 -H. Hancock-

© "COLUMBIA"

®

MARCAS REG. PRINTED IN U.S.A.

Dino de Laurentiis  
Presents

**CHARLES BRONSON**

In a Michael Winner Film

**DEATH WISH**

music conducted, composed and performed by  
**Herbie Hancock**

PC 33199  
STEREO

**SIDE 2**  
BL 33199  
© 1974 CBS Inc.

1 SUITE REVENGE 9:25

- A. STRIKING BACK -H. Hancock-
- B. RIVERSIDE PARK -H. Hancock - J. Peters-
- C. THE ALLEY -H. Hancock-
- D. LAST STOP -H. Hancock-
- E. 8TH AVENUE STATION -H. Hancock-
- 2. OCHOA KNOSE 2:07 -H. Hancock-
- 3. PARTY PEOPLE 3:32 -H. Hancock-
- 4. FILL YOUR HAND 6:15  
-H. Hancock-

© "COLUMBIA", "MARCAS REG.", PRINTED IN U.S.A.



1975  
National  
Radio Month  
Spots

SIDE A

- |  |     |
|--|-----|
| 1. Radio is Beautiful/Ray Stevens .....  | :60 |
| 2. Radio is Beautiful/Ray Stevens .....  | :30 |
| 3. Radio is Beautiful/Ray Stevens .....  | :10 |
| 4. Radio is Beautiful/Instrumental ..... | :30 |
| 5. Radio is Beautiful/Instrumental ..... | :10 |
|  |     |
| 6. The Imagination Game .....            | :60 |
| 7. I Don't Hate My Mittens .....         | :60 |
| 8. Great Disasters Of Our Time .....     | :60 |
| 9. The Dudley Tool Account .....         | :60 |
| 10. The Pictures are Prettier .....      | :30 |
| 11. Answer The Door .....                | :15 |
| 12. Turn the Radio On .....              | :15 |
| 13. Without You .....                    | :10 |
| 14. You Got A Good Thing Going .....     | :10 |

Clearance: 5/1/75-7/31/75

Talent has been  
paid for broadcast  
use only through  
July 31, 1975.

Compatible

Stereo

33 $\frac{1}{3}$  RPM-LP



1975  
National  
Radio Month

**SIDE B**

- |                               |      |
|-------------------------------|------|
| 1. Free Enterprise .....      | :60  |
| 2. A Day In Sound .....       | 3:22 |
| 3. You Look Different .....   | :12  |
| 4. Commercial Montage .....   | :60  |
| 5. Taystee Bread .....        | :60  |
| 6. Speakeasy .....            | :60  |
| 7. The Imagination Game ..... | :30  |
| 8. Lake Muskegon .....        | :60  |
| 9. Radio Is Beautiful .....   | :60  |

Not Cleared for Broadcast use. Monaural  
33 $\frac{1}{3}$  RPM

I GOT THE MUSIC  
SIDE A

BOYD JARVIS

I GOT THE MUSIC  
SIDE B

BOYD JARVIS

**RATED "X"  
RECORDS**

**PROMOTIONAL  
COPY  
NOT FOR SALE**

**0:04A**

**33 $\frac{1}{3}$   
14 MIN**

**LOVE IS THE MESSAGE  
SPECIAL EDITS BY THE "CUCO"**

**REMIX**

# **RATED "X" RECORDS**

**PROMOTIONAL  
COPY  
NOT FOR SALE**

**0:04B**

**33 $\frac{1}{3}$   
9 MIN**

**THE CIRCUS  
MIX BY THE "CUCO"**

**REMIX**

TEST PRESSING FROM  
SPECIALTY RECORDS CORPORATION



1400 E LACKAWANNA AVE.  
OLYPHANT, PA. 18447

PHONE: (717) 383-3291  
TWX 510-671-4580

12" 33 1/3 RPM

DATE \_\_\_\_\_

ACC'T Dmd

TITLE Eighth Wonder Extra Rare - Core Mix  
ARTIST Miguel Bose

MTX. NO. StOm 54604/53820-1

REC. NO. Dmd 1164/0-86573

TEST PRESSING FROM  
SPECIALTY RECORDS CORPORATION



1400 E. LACKAWANNA AVE.  
OLYPHANT, PA. 18447

PHONE: (717) 383-3291  
TWX 510-671-4580

TM

12" 33 1/3 RPM

DATE \_\_\_\_\_

ACC'T DMD

TITLE DUB RAW - Spanish Rev. - Acapella Bone

ARTIST Miguel Bose

MTX. NOS+DMD 54605/06/07-1

REC. NO. DMD 1164/0.86573

**only for  
the  
blunted  
ep**



**33.33 RPM  
tnt-26-PRO-a  
FAX: 212/243-1089**

**Produced  
by  
"BUDDAH" D.M.  
for  
BUDDZH SEZ ...  
PRODUCTIONS  
Mixed**

**at  
Dungeon Tape Studios  
Engineered  
by  
Kenny  
"Always At Work"  
Gonzalez**

**CUT #1  
"I SEE YOU"**

**CUT #2  
"I SEE DUBBY"**



**PROMO  
NOT FOR SALE**

only for  
the  
blunted  
ep



33.33 RPM  
Int-26-PRO-b  
FAX: 212/243-1089



**CUT #1**

**"BUDDAH'S FUNKY"**

Produced  
by  
"BUDDAH" D.M.  
for  
BUDDZH SEZ ...  
PRODUCTIONS  
Mixed  
at  
Dungeon  
Tape  
Studios  
Engineered  
by  
Kenny  
"Always At Work"  
Gonzalez

**CUT #2**

**"NIGHTS OF THE OWL"**

Additional keyboards by Todd "THE BLACK" Terry

**CUT #3**

**"WHO KNOWS!!!"**



PROMO  
NOT FOR SALE



Nothing is Real but the Girl  
Danny Tanaglia (Club mix)  
Emma shaplin  
Spente la stella (Yom rmx)





# SUNSHINE SOUND

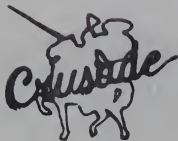
1650 BROADWAY, NEW YORK, N.Y. 10019

(212) 582-6227

33 1/3 RPM  
STEREO

" 2 OF HEARTS "

Remix by: J. P.

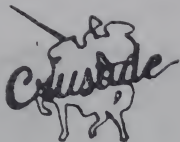


ANN GRANT &  
THE LITTLE LIGHTS

LP S 1819  
STEREO

SIDE ONE  
33 $\frac{1}{3}$  RPM

1. JUSTICE PLUS [8:02]
2. MY GOD IS SO BIG [ :50]
3. THE SHUT UP POSY [6:53]



ANN GRANT &  
THE LITTLE LIGHTS

LP S 1819  
STEREO

SIDE TWO  
33 $\frac{1}{3}$  RPM

1. SOON AND VERY SOON [1:05]
2. CLEO AND MR. SIN [3:13]
3. WESTERN FRONTIER [10:07]
4. JESUS, I LOVE YOU [1:14]

Rev. S.G. Norris

**UNRULY**  **RECORDS**

# THE OFFICIAL BOOTLEG

UR - 130

STEREO ~ 33 1/3

(p) & (c) 2001 by Unruly  
Productions, Inc  
1801 Falls Rd ~ Suite 3C  
Baltimore, Md 21201

**THIS SIDE:**

1. Pick 'em Up - Griff & Booman - 3:17
2. Ni#\$@s Fightin (Ravens Remix1) - Scottie B
3. Ni#\$@s Fightin (Ravens Remix2) - Scottie B

[www.unrulyproductions.com](http://www.unrulyproductions.com)

Distributed by Liaison Records

410.880.6111



**UNRULY RECORDS**  
**THE OFFICIAL**  
**BOOTLEG**

STEREO ~ 33 1/3

UR - 130

**THIS SIDE:**

1. Watch Out For The Big Girl - Jimmy Jones ~3:30
2. Tear Da Club Up ~ DJ Class ~ 3:57

[www.unrulyproductions.com](http://www.unrulyproductions.com)

Distributed by Liaison Records

410.880.6111

**EUROPADISK, LTD.**

TEST PRESSING  
TEST PRESSING  
TEST PRESSING  
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TEST PRESSING  
TEST PRESSING

ON OF MAD SU  
 H KHAOU / PUBLISHED B  
 AND CREETINGS TO MY 4 BEST FRIEN  
 W - ICH THEIR DRAUF (GROOVE REBELS REMIX)

# Rebels & Beelows

**POLO**  
records



[www.intergroove.de](http://www.intergroove.de)

# Just Us

sublevelcalifornia@hotmail.com

# Sublevel Test

Illegal Trax Vol. 1

**SICK⚡BOY**

**A** Problem Child (Original mix)

Illegal Trax Vol. 1

**SICK⚡BOY**

**B** Problem Child (Brighton Mix)

# *L.P.S. records, inc.*

**BOWEN/ESTIGOY COMPANY  
EVERYTHING'S COMIN' UP LOVE**

**SIDE ONE**

**LPS-1014  
S-10269**

1. MAGNOLIA 3:21  
(J. J. Cale/Moss Rose/BMI)
2. FUNNY HOW TIME SLIPS AWAY 3:43  
(Willie Nelson/Tree/BMI)
3. WHO'S GONNA' LOVE ME 3:03  
(Bowen-Estigoy/Heartstone Music/BMI)
4. SWEET CAROLINE 3:21  
(Neil Diamond/Stonebridge Music/ASCAP)
5. OVER MY HEAD 3:14  
(Christine McVie/Rockhopper Music/ASCAP)

© 1977 L.P.S. Records, Inc., Heartstone Music Co.

# *L.P.S. records, inc.*

**BOWEN/ESTIGOY COMPANY  
EVERYTHING'S COMIN' UP LOVE**

**SIDE TWO**

**LPS-1014  
S-10269**

1. **SUNNY DAYS 2:57**  
(Bowen-Estigoy/Heartstone Music/BMI)
2. **SUMMERTIME**  
(Heyward-Gershwin/New Dawn Music-Gershwin  
Pub./ASCAP)
3. **MOST OF ALL 4:08**  
(Buie-Cobb/Lowsol Music/BMI)
4. **UNCHAINED MELODY 3:37**  
(Zarat-North/Frank Music/ASCAP)
5. **MIDNIGHT RIDER 3:02**  
(Greg Allman/No Exit Music/BMI)

© 1977 L.P.S. Records, Inc., Heartstone Music Co.

# **Benton & Bowles Creative Review**

## **Jingle Jam**

**February 26, 1957**

- |                          |                     |
|--------------------------|---------------------|
| 1. Studebaker "Big News" | 5. Prell "Tallulah" |
| 2. Introduction          | 6. Zest Sensation   |
| 3. Gentle Ivory Snow     | 7. Post Toasties    |
| 4. Carling "Think"       | Pepto-Bismol        |

**33 1/3 rpm**  
**Microgroove**

**Side 1**

9. Pink Cam
10. Tide
11. Maxwell House "Good Coffee Feeling"
12. Carling "Most Unusual Ale"
13. Parliament "Happy Surprise"
14. Hellmann's
15. Crest Ballad
16. "Cold Cream" Camay

# **Benton & Bowles Creative Review**

## **Jingle Jam**

**February 26, 1957**

- |                            |                                     |
|----------------------------|-------------------------------------|
| 1. Johnson's Jubilee       | 5. Pin-It                           |
| 2. New Ivory Snow          | 6. Ansco Film                       |
| 3. Parliament "Friendship" | 7. Maxwell House "Bouquet"          |
| 4. Post-Marked             | 8. Post Cereals "Little Bit Better" |

**33 1/3 rpm**  
**Microgroove**

**Side 2**

9. Introduction to "Left-Overs"
10. Crest "Hole in Your Head"
11. Prell Elegant
12. "Gotta Have My Grape Nuts"
13. Zest Waltz
14. Instant Maxwell House "Most Happy Flavor"

**KOMOTION**  
INTERNATIONAL

**SEE THE WORLD (3:51)**  
(The Looters)

Audio Graffiti  
© © (ASCAP) 1984

45 RPM STEREO  
THIS SIDE

**LOOTERS**

Produced by The Looters  
Mixed by Seth Asarnow  
Recorded at Likewise Studios  
Engineered by Craig Griffeath

© Komotion Records

2269 Market Street Suite 234

San Francisco, CA 94114

**KOMOTION**  
INTERNATIONAL

**EVERYTHING GOT TO CHANGE (5:00)**  
(The Looters)

Audio Graffiti  
© © (ASCAP) 1984

45 RPM STEREO  
THAT SIDE

**LOOTERS**

Produced by The Looters

Mixed by Seth Asarnow

Recorded at Likewise Studios

Engineered by Craig Griffeath

© Komotion Records

2269

Market Street

Suite 234

San Francisco, CA 94114

**"LIVE"**

**12th Annual Session-P.N.B.C.**

**Jackson, Miss.**

**Dr. L.V. Booth, Pres.**



**33-1/3 RPM  
STEREO**

**RDS-33-7326  
SIDE 1**

**MESSAGE:**

**"THE EVERLASTING REALITIES  
OF THE CHRISTIAN RELIGION"**

**By Dr. A. Ross Brent, Pastor,  
SHILOH BAPTIST CHURCH,  
Plainfield, New Jersey**

© 1969, A.C.R., INC., POST OFFICE DRAWER 4248, AUSTIN, TEXAS 78765

# FOR KNOWLEDGE

"LIVE"  
12th Annual Session-P.N.B.C.  
Jackson, Miss.  
Dr. L.V. Booth, Pres.



33-1/3 RPM  
STEREO

RDS-33-7326  
SIDE 2

## MESSAGE:

"THE EVERLASTING REALITIES  
OF THE CHRISTIAN RELIGION"

By Dr. A. Ross Brent, Pastor,  
SHILOH BAPTIST CHURCH,  
Plainfield, New Jersey

© 1969, A.C.R., INC., POST OFFICE DRAWER 4248, AUSTIN, TEXAS 78765

( DEVOTIONAL SERIES )



**Jewel..... RECORDS**

©1965

PART 1

JEWEL LP 0013-1

33 $\frac{1}{3}$  RPM

SU-MA ( BMI )

TIME: 14:41

**COME OUT FROM THE IN CROWD**

( STAN LEWIS )

**REV. O. L. HOLLIDAY**

PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA

( DEVOTIONAL SERIES )



# Jewel..... RECORDS

© 1965

PART 2

JEWEL LP 0013-2

33 $\frac{1}{3}$  RPM

SU-MA ( BMI )

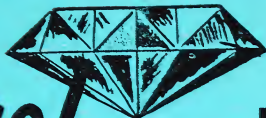
TIME: 16:05

**COME OUT FROM THE IN CROWD**

( STAN LEWIS )

**REV. O. L. HOLLIDAY**

PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA



**Jewel..... RECORDS**

© 1965

**PART 1**

**JEWEL LP 0008 - 1**

**SU - MA BMI**

**33 1/3 RPM**

**THE ASSASSINATION OF  
PRESIDENT KENNEDY  
AND THE CRUCIFIXION OF JESUS**

**REV. O. L. HOLLIDAY**

**PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA**



**Jewel..... RECORDS**

© 1965

**PART 2**

**JEWEL LP 0008 - 2**

**33 1/3 RPM**

**SU - MA BMI**

**THE ASSASINATION OF  
PRESIDENT KENNEDY  
AND THE CRUCIFIXION OF JESUS**

**REV. O. L. HOLLIDAY**

**PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA**

**MAYCO**  
RECORDS  
PHILADELPHIA, PA.

**JESUS IN THE TEMPLE AT  
12 YEARS OF AGE**

**Side 1**

Charbuz Music

BMI

Time 16:00

**STEREO**  
**Gospel LP**  
**1001**

**AMAZING GRACE — 1:35**

**SERMON — 14:25**

REVEREND BARRY E. CONNELLY, Pastor  
CORNERSTONE BAPTIST CHURCH  
2117 N. 33rd Street, Philadelphia, Penna.

**MAZCO**  
RECORDS  
PHILADELPHIA, PA.

**JESUS IN THE TEMPLE AT  
12 YEARS OF AGE**

**Side 2**

Charbuz Music

BMI

Time 16:00

**STEREO**  
**Gospel LP**  
**1002**

**IN THE MORNING WHEN I RISE — 2:30**

**SERMON — 13:30**

REVEREND BARRY E. CONNELLY, Pastor  
CORNERSTONE BAPTIST CHURCH  
2117 N. 33rd Street, Philadelphia, Penna.

# **IMMEDIATE**

RECORDS, INC.

## **SMALL FACES**

**Z12 52008**

**SIDE 1**

**Z12-52008-1**

### **SIDE 1 - OGDENS' NUT GONE FLAKE**

- 1. OGDENS' NUT GONE FLAKE**  
-Marriott - Lane - McLagan - Jones-
- 2. AFTERGLOW** -Marriott - Lane-
- 3. LONG AGOS AND WORLDS APART** -McLagan-
- 4. RENE** -Marriott - Lane-
- 5. SONG OF A BAKER** -Marriott - Lane-
- 6. LAZY SUNDAY** -Marriott - Lane-

## **STEREO**

# IMMEDIATE

RECORDS, INC.

## SMALL FACES

Z12 52008

SIDE 2

Z12.52008-2

### HAPPINESS STAN

\*HAPPINESS STAN - \*ROLLIN' OVER -  
\*\*THE HUNGRY INTRUDER - \*\*\*THE JOURNEY -  
\*MAD JOHN - \*\*\*HAPPYDAYSTOYTOWN

\*(-Marriott - Lane-)

\*\* (Marriott - Lane - McLagan-)

\*\*\* (Marriott - Lane - McLagan - Jones-)

## STEREO

# perception<sup>®</sup>

J. J. JACKSON'S DILEMMA

J. J. JACKSON

RECORDS

SIDE 1

PLP 3  
Z4RS-0291  
STEREO

1. "INDIAN THING" (Jackson-Steele-Grigson)  
Pefew Music (ASCAP) 6:28
2. "DOES ANYBODY REALLY KNOW WHAT  
TIME IT IS" (R. Lamm) Airelius  
Music (BMI) 5:28
3. "LET THE SUNSHINE IN" (McDermot-Rado-  
Ragni) United Artists Music (ASCAP) 8:40

NOT FOR SALE

PRINTED IN U.S.A.

PERCEPTION RECORDS SUBSIDIARY OF PERCEPTION VENTURES INC., N.Y.

# perception



J. J. JACKSON'S DILEMMA  
J. J. JACKSON

RECORDS

SIDE 2

PLP 3  
Z4RS-0292  
STEREO

1. "HELP ME GET TO MY GRITS" (Jackson-Parsons) Pelew Music 4:24
2. "WHO KNOWS" (Jackson) Pelew Music 8:05
3. "GO FIND YOURSELF A WOMAN" (Jackson-Futterman) Pelew Music 5:56
4. "NO SAD SONGS" (Darryl Carter) Press Music 4:29

NOT FOR SALE

PRINTED IN U.S.A.

PERCEPTION RECORDS SUBSIDIARY OF PERCEPTION VENTURES INC., N.Y.

**PERFECTION  
SOUND  
STUDIOS  
III**



Brooklyn's Largest Recording and Rehearsal Facility  
1860 Flatbush Ave., Brooklyn, N.Y. (212) 258-5569

1980-A

**STEREO  
SIDE 1**

*"La Fleur"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

**PERFECTION  
SOUND  
STUDIOS  
III**



Brooklyn's Largest Recording and Rehearsal Facility  
1860 Flatbush Ave., Brooklyn, N.Y. (212) 258-5569

1980-B

**STEREO  
SIDE 2**

*"La Fleur"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

# PERFECTION SOUND STUDIOS III



TRADE MARKS OWNED BY A&M RECORDS INC. A&M RECORDS OF CANADA LTD. AN AUTHORIZED USER

THE  
**RUGRATS**  
**ROCK ON**

PRODUCED AND ARRANGED BY FRED MOLLIN, RONNEY ABRAMSON  
AND RON GARANT FOR RON-RON PRODUCTIONS

**SIDE ONE**



**SP 79803**  
(SP 79803-AS)



RECORDS

**1. RUGRAT THEME/ANIMAL FAIR 6:05**

F. MOLLIN/R. ABRAMSON/R. GARANT

**2. RUGRATS IN ACTION F. MOLLIN/R. ABRAMSON/R. GARANT 4:45**

**3. RUGRATS ON THE TRAIL F. MOLLIN/R. ABRAMSON/R. GARANT 5:25**

**4. WISHIN' F. MOLLIN/R. ABRAMSON 4:12**

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CASTOR ISLAND MUSIC/GARANTEED MUSIC (CAPAC)

EXCEPT: "WISHIN" © 1985 ALMO MUSIC OF CANADA LTD./

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THE

# RUGRATS ROCK ON

PRODUCED AND ARRANGED BY FRED MOLLIN, RONNEY ABRAMSON  
AND RON GARANT FOR RON-RON PRODUCTIONS

SIDE TWO



SP 79803  
(SP 79803-BS)



RECORDS

**1. I AM A ROBOT (OTTO'S SONG) 3:07**

F. MOLLIN/R. ABRAMSON/R. GARANT

**2. NURSERY ROCK F. MOLLIN/R. ABRAMSON/R. GARANT 3:41**

**3. RUGRAT FUN F. MOLLIN/R. ABRAMSON/R. GARANT 3:53**

**4. EVERYBODY NEEDS A TREAT F. MOLLIN/R. ABRAMSON 2:20**

**5. TRAVELLING WITH THE RUGRATS 5:24**

F. MOLLIN/R. ABRAMSON/R. GARANT

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CASTOR ISLAND MUSIC/GARANTEED MUSIC (CAPAC)

EXCEPT: "EVERYBODY NEEDS A TREAT" © 1985 ALMO MUSIC

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**TIGER FEVER**  
(Ode To The Paws And Claws)

**Clemson**

**AP-1022**  
**SIDE A**

©1981

Manufactured by: H.H.H.  
Productions & All-Pro  
Records, P.O. Box 8289  
Nashville, Tn.

1. **TIGER FEVER 2:21**  
(T. Cook) Attago Music/BMI
2. **THE TIGER EXPRESS 2:03**  
(T. Cook/M. Styles) Attago Music/BMI
3. **REF, I DIDN'T DO IT 2:12**  
(T. Cook/M. Styles/L.L. Hart) Attago Music/BMI
4. **CLEMSON ON MY MIND 2:34**  
(T. Cook) Attago Music/BMI
5. **ARMCHAIR FOOTBALL SUPERSTAR 2:59**  
(T. Cook/L.L. Hart) Attago Music/BMI

Distributed by: Napa Distribution Centers Southeast Division Office 5420 Peachtree Industrial Blvd. Norcross, Georgia 30071



**TIGER FEVER**  
**(Ode To The Paws And Claws)**

**Clemson**

**AP-1022**  
**SIDE B**

©1981

Manufactured by: H.H.H.  
Productions & All-Pro  
Records, P.O. Box 8289  
Nashville, Tn.

1. PAWS AND CLAWS 2:14  
(T. Cook/M. Styles/N. Styles/B. Rand) Attago Music/BMI
2. PUSH 'EM BACK 2:04  
(T. Cook) Attago Music/BMI
3. ODE TO COACH FORD 2:35  
(T. Cook/M. Styles) Attago Music/BMI
4. BIG ORANGE FAN 2:48  
(T. Cook/J. Cook/M. Styles-B. Styles) Attago Music/BMI
5. KING OF THE A.C.C. 2:28  
(T. Cook/M. Styles) Attago Music/BMI

Distributed by: Napa Distribution Centers Southeast Division Office 5420 Peachtree Industrial Blvd. Norcross, Georgia 30071

# DECCA®

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC. NEW YORK, U.S.A.

## CRISIS

DL 9150  
MG 10228

DXB 194  
Side 1

1. CRISIS OF THE BRITISH ROYAL FAMILY (8:32)
2. CRISIS OF JOE LOUIS (3:55)
3. CRISIS AT MUNICH (15:37)

PRODUCED BY BUD GREENSPAN  
AND NARRATED BY DAVID PERRY

LONG PLAY 33 $\frac{1}{3}$  RPM

# DECCA®

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC. NEW YORK, U.S.A.

## CRISIS

DL 9150  
MG 10229

DXB 194  
Side 2

1. CRISIS OVER POLAND (8:55)
2. FRANCE IN CRISIS (9:47)
3. CRISIS IN THE FAR EAST (6:45)

PRODUCED BY BUD GREENSPAN  
AND NARRATED BY DAVID PERRY

LONG PLAY 33 $\frac{1}{3}$  RPM

# DECCA®

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## CRISIS

DL 9151

MG 10230

DXB 194

SIDE 1

1. CRISIS AT PEARL HARBOR (8:07)
2. CRISIS AT CORREGIDOR (2:05)
3. CRISIS AT D-DAY (5:00)
4. CRISIS OVER ISRAEL'S ADMISSION TO U. N. (4:36)
5. CRISIS OVER GENERAL MAC ARTHUR (2:35)
6. CRISIS OF 1951 NATIONAL LEAGUE PENNANT (4:58)

PRODUCED BY BUD GREENSPAN  
AND NARRATED BY DAVID PERRY

LONG PLAY 33 $\frac{1}{3}$  RPM

# DECCA®

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## CRISIS

DL 9151

MG 10231©

DXB 194

SIDE 2

1. ARMY - MCCARTHY CRISIS (6:50)
2. BASEBALL'S CRISIS (5:23)
3. DAG HAMMARSKJOLD'S CRISIS (3:50)
4. CRISIS OVER CUBA (5:45)

PRODUCED BY BUD GREENSPAN  
AND NARRATED BY DAVID PERRY

LONG PLAY 33 $\frac{1}{3}$  RPM

**DAISY McGREW**  
**"This Is The Year Of Jubilee"**

*Christian World*



**SIDE ONE**

© 1981

**CW 5005**

- 1. This Is The Year Of Jubilee/B. Glenn/Lexicon Music/ASCAP-3:38**
- 2. I'll Be With Him/W. Hawkins/Libris Music/ASCAP-4:23**
- 3. When You Pray/W. Hawkins/Libris Music/ASCAP-3:12**
- 4. I'm Gonna Be Ready/D. McGrew/  
Associated Artists Music/BMI-2:57**
- 5. All Things Work Together  
Hall/Lexicon Music/ASCAP-4:30**

*Christian World, Inc., 1215 N. Portland, Oklahoma City, OK. 73107*

**DAISY McGREW**  
**"This Is The Year Of Jubilee"**

*Christian World*



**CW 5005**

**SIDE TWO**

**© 1981**

- 1. Questions/B. Hibbard/Word Music/ASCAP-3:01**
  - 2. Tell Them/A. Crouch/Lexicon Music/ASCAP-3:29**
  - 3. Praise You Lord/D. McGrew/Associated Artists Music/BMI-2:47**
  - 4. Gone/Fox/Heavyweight Music/BMI-4:13**
  - 5. Secret Place/Robinson/First Monday  
Music/ASCAP-5:17**
- Christian World, Inc., 1215 N. Portland, Oklahoma City, OK. 73107*



*S.S. Le'Pac*

NO GUARANTEES  
A BETTER WAY  
JUMP THE GUN

**SS Le Pac**

© 1992

\* Recorded & mixed at Presence  
Studios • East Haven, Connecticut  
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violation of applicable laws.  
All songs written & produced by  
SS Le Pac

**SIDE A**

**NO GUARANTEES (CLUB MIX) 123 BPM (6:17)**

S. Wells / S. Cappella  
Mixed by P. Dennis Mitchell \*

**NO GUARANTEES (BONUS CLUB MIX) 123 BPM (3:00)**

S. Wells / S. Cappella  
Mixed by P. Dennis Mitchell \*

**A BETTER WAY (CLUB MIX) 120 BPM (9:00)**

S. Wells / S. Cappella  
Mixed by John Robinson \*

# SS Le Pac

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All songs written & produced by  
SS Le Pac

## SIDE B

**NO GUARANTEES (DUB CLUB MIX) 123 BPM (5:10)**

S. Wells / S. Cappella  
Mixed by P. Dennis Mitchell \*

**A BETTER WAY (VOCAL DUB MIX) 120 BPM (5:12)**

S. Wells / S. Cappella  
Mixed by John Robinson \*

**JUMP THE GUN  
A-K-E MY HEART (CLUB MIX) 105 BPM (3:41)**

S. Wells / S. Cappella  
Mixed by John Robinson \*

# GHOST DOG

THE WAY OF THE SAMURAI

Side A  
991216

- 1) Ghost Dog Theme (W/Dogs & EFX)
- 2) Opening Theme (Raise Your Sword Instrumental)
- 3) Flying Birds 4) Samurai Theme 5) Gangsters Theme
- 6) Dead Birds 7) Fast Shadow (Version 1)  
(Featuring Wu-Tang Clan)
- 8) RZA #7 9) Funky Theme

# GHOST DOG

THE WAY OF THE SAMURAI

Side B  
991216

- 1) RZA's Theme 2) Samurai Showdown (Raise Your Sword)  
(Featuring The RZA)
- 3) Ghost Dog Theme 4) Fast Shadow (Version 2)  
(Featuring Wu-Tang Clan)
- 5) Untitled #8 6) Untitled #12

RECORDINGS FOR VANGUARD THE CONNOISSEUR

**THE YELLOW PRINCESS**

**John Fahey, guitar**

**VSD-79293-A**

**XSV 143775**

**Side One**

1. The Yellow Princess 4:49
2. View (East from the Top of the Riggs Road /  
B & O Trestle) 4:54
3. Lion 5:08
4. March for Martin Luther King 3:40
5. The Singing Bridge of Memphis Tennessee 2:49

**All compositions by John Fahey; Hodolog Music, BMI**

**Copyright 1968**

**Vanguard Recording Society, Inc., N.Y.**

**Recorded in U.S.A.**



**STEREO**

RECORDINGS FOR **VANGUARD** THE CONNOISSEUR

**THE YELLOW PRINCESS**

**John Fahey, guitar**

**VSD-79293-B**

**XSV 143776**

**Side Two**

1. Dance of the Inhabitants of the Invisible City  
of Bladensburg 4:07
2. Charles A. Lee: In Memoriam 3:58
3. Irish Setter 7:14
4. Commemorative Transfiguration & Communion  
at Magruder Park 5:59

**All compositions by John Fahey; Hodolog Music, BMI  
Copyright 1968  
Vanguard Recording Society, Inc., N.Y.  
Recorded in U.S.A.**



**STEREO**

i!

**impulse!**



**"UNIVERSAL CONSCIOUSNESS"  
ALICE COLTRANE**

**AS 9210 -A  
Side 1**

**33 $\frac{1}{3}$  RPM  
STEREO**

- |                                   |             |
|-----------------------------------|-------------|
| <b>1. UNIVERSAL CONSCIOUSNESS</b> | <b>5:05</b> |
| <b>2. BATTLE AT ARMAGEDDON</b>    | <b>7:22</b> |
| <b>3. OH ALLAH</b>                | <b>4:54</b> |

All songs written by Alice Coltrane and  
published by Jowcol Music (BMI)

Produced by  
Alice Coltrane and Ed Michel

© 1972, ABC RECORDS, INC.

i!

i!

**impulse!**



**"UNIVERSAL CONSCIOUSNESS"  
ALICE COLTRANE**

**AS 9210-B**  
**Side 2**

**33 $\frac{1}{3}$  RPM**  
**STEREO**

- 1. HARE KRISHNA** 8:16  
(Traditional Indian Hymn arr. &  
adapt. by Alice Coltrane)
- 2. SITA RAM** 6:12  
(Traditional Indian Hymn arr. &  
adapt. by Alice Coltrane)
- 3. THE ANKH OF AMEN-RA** 4:48  
(Alice Coltrane)

All songs published by Jowcol Music (BMI)  
Produced by  
Alice Coltrane and Ed Michel

© 1972, ABC RECORDS, INC.

i!

# NATIONAL MUSIC SURVEY

HOUR ONE

SIDE ONE  
STEREO

WEEKEND OF  
MAY 26, 1990

**WESTWOOD ONE RADIO NETWORKS**



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# NATIONAL MUSIC SURVEY

HOUR TWO

SIDE TWO  
STEREO

WEEKEND OF  
MAY 26, 1990

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# NATIONAL MUSIC SURVEY

HOUR ONE

SIDE TWO  
STEREO

WEEKEND OF  
MAY 26, 1990

**WESTWOOD ONE RADIO NETWORKS**



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# NATIONAL MUSIC SURVEY

HOUR THREE

SIDE ONE  
STEREO

WEEKEND OF  
MAY 26, 1990

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# NATIONAL MUSIC SURVEY

HOUR TWO

SIDE ONE  
STEREO

WEEKEND OF  
MAY 26, 1990

**WESTWOOD ONE RADIO NETWORKS**



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# NATIONAL MUSIC SURVEY

HOUR THREE

SIDE TWO  
STEREO

WEEKEND OF  
MAY 26, 1990

**WESTWOOD ONE RADIO NETWORKS**



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**PROLEKULT**  
**USA**



11

PRE-RELEASE COPY

**BABY DOC**

**& THE DENTIST**

"TALES OF THE SERAPHIN"

AVAILABLE: 3-14-95

**JOHN CREAMER /  
STEPHANIE K**

A-side: WISH U WERE HERE  
(LEX AVE MIX)

B-side: WISH YOU WERE HERE  
(ENVY MIX)




a. PUSH IT DOWN

diverse fusion effect

b. PUSH THIS DUB

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all music: **dfe**

sweet voices: **rosinda**

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668 Ft. Duquesna Dr.  
Sun City, Florida 33570

# TIM AND MELODIE

**T & M**  
**6-1**

**SIDE ONE**

- 1) LAST DANCE (3:14)
- 2) DON'T CRY OUT LOUD (4:04)
- 3) SEND IN THE CLOWNS (4:24)
- 4) ALEXANDER'S RAG TIME BAND (2:09)
- 5) BLUE BAYOU (2:37)
- 6) SHORT PEOPLE (2:16)

668 Ft. Duquesna Dr.  
Sun City, Florida 33570

## TIM AND MELODIE

**T & M**  
**6-1**

**SIDE TWO**

- 1) YOU NEEDED ME (2:53)
- 2) EVEN NOW (3:12)
- 3) FEELS SO GOOD (2:57)
- 4) MORNING DEW (2:32)
- 5) TIN ROOF BLUES (2:03)
- 6) TELEPHONE MAN (1:43)
- 7) HOW HIGH THE MOON/BYE BYE BLUES (3:33)
- 8) DO THAT TO ME ONE MORE TIME (3:20)



Awe Music  
Gypsy Castles

SIDE X  
© MATERIAL 1992

AWE 904-A  
33<sup>1</sup>/<sub>3</sub> RPM

- 1. GIVE IT UP 4:16**
- 2. DIRTY MAGAZINE 3:58**
- 3. LUCIFER OR THE CROSS 3:58**



*Awe Music*  
*Gypsy Castles*

SIDE XX  
© MATERIAL 1992

AWE 904-B  
33 $\frac{1}{3}$  RPM

- 1. GIVE IT UP**  
**"HOUSE MIX" 4:16**
- 2. DIRTY MAGAZINE**  
**"HOUSE MIX" 3:58**
- 3. LUCIFER OR THE CROSS**  
**"HOUSE MIX" 3:58**



# ADUO

& B.O.T. INCORPORATED

SIDE A

**DJ. ONLY**

STEREO

33<sup>1</sup>/<sub>3</sub>

FQ/ALB 0111-1



## HIP KNOCKIN'

**1. RADIO MIX (4:38)**

**2. DANCE MIX (4:04)**

Produced by The King & Robert K. Dawkins  
for R&D Productions

Written by The King and ADUO  
(BMI)

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# ADUO

& B.O.T. INCORPORATED

SIDE B

**DJ. ONLY**

STEREO

33<sup>1</sup>/<sub>3</sub>

FQ/ALB 0111-1



## HIP KNOCKIN'

1. HIPKNOCKTIZED (4:16)
2. INSTRUMENTAL (4:09)

Produced by The King & Robert K. Dawkins  
for R&D Productions

Written by The King and ADUO  
(BMI)

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**STEREO**  
**33 1/3 RPM**

**PR 2420**  
**POSITIVE**  
**SIDE**

**POSITIVE K**  
**STEP UP FRONT**

**VOCAL / 4:12**

**INSTRUMENTAL / 4:12**

© Darryl Gibson

Top Billing Music / ASCAP

ST-PR-55779 55732-SP

Produced by Maxwell Dixon

Executive Producer: Nat Robinson

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AWARNER COMMUNICATIONS COMPANY



**STEREO**  
**33 1/3 RPM**

**PR 2420**  
**KNOWLEDGE**  
**SIDE**

**POSITIVE K**

**STEP UP FRONT**

**3 HEINEKEN TECHNIQUE/4:17** Produced by King of Chill

**STEP UP FRONT**

**MILK & EDIT-MILK D MIX/4:50** Produced by Audio Two

**NOBODY MOVE**

**ADDITIONAL TRACK/5:02** Produced by Maxwell Dixon

Both tracks written by Darryl Gibson

Top Billing Music / ASCAP

ST-DM-55733 55734 55735-SP


Executive Producer Nat Robinson

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**EPMD**

# STRICTLY BUSINESS

- |                       |      |
|-----------------------|------|
| 1. STRICTLY BUSINESS  | 4:43 |
| 2. I'M HOUSIN'        | 3:59 |
| 3. LET THE FUNK FLOW  | 4:14 |
| 4. YOU GOTTS TO CHILL | 4:20 |
| 5. IT'S MY THING      | 5:41 |

ALL SONGS WRITTEN BY EPMD  
ALL SONGS PRODUCED AND MIXED BY EPMD  
MASTERED BY HERB POWERS AT FRANKFORD/WAYNE  
ALL SONGS BEACH HOUSE MUSIC/ASCAP

**LPRE-82006X**

**33 1/3 RPM**

© © 1987, 1988



212/724-1440

1974 BROADWAY NEW

**FRESH**  
**R E C O R D S**

YORK, NEW YORK 10023

**EPMD**

**STRICTLY BUSINESS**

- |                          |      |
|--------------------------|------|
| 1. YOU'RE A CUSTOMER     | 5:23 |
| 2. THE STEVE MARTIN      | 4:37 |
| 3. GET OFF THE BANDWAGON | 4:19 |
| 4. DJ K LA BOSS          | 4:27 |
| 5. JANE                  | 2:56 |

ALL SONGS WRITTEN BY EPMD

ALL SONGS PRODUCED AND MIXED BY EPMD

MASTERED BY HERB POWERS AT FRANKFORD/WAYNE

ALL SONGS BEACH HOUSE MUSIC/ASCAP

**LPRE-82006Y**

**33 1/3 RPM**

© 1987, 1988



212/724-1440

1974 BROADWAY NEW

**FRESH**  
**R E C O R D S**

YORK, NEW YORK 10023



**TB 812**

TIME (vocal): 9:34

TIME (inst.): 3:53

BPM: 104

Kenix Music, Inc. ASCAP

Exec. Producer: Tom Silverman

Producer: Arthur Baker

Mix & Arr.: Shep Pettibone

Engineer: Jay Burnett  
at Intergalactic Studio, NY

Mastering: Jack Skinner  
at Sterling Sound

© Tommy Boy Music, Inc.

# **Jazzy Sensation**

(Kenton Nix)

**(Manhattan Version)**

# **Jazzy Sensation**

(Kenton Nix)

**(instrumental)**

# **The Kryptic Krew**

featuring

# **Tina B**

Distributed by Tommy Boy Music

Inc. 1641 Third Ave., New York, NY 10028 (212) 348-3966

**Tommy  
Boy**  
Records

**TB 812**

TIME: 9:43

BPM: 109

Kenix Music, Inc.. ASCAP

Exec. Producer: Tom Silverman

Producer: Arthur Baker

Mix & Arr.: Shep Pettibone

Engineer: Jay Burnett

at Intergalactic Studio, NY

Mastering: Jack Skinner

at Sterling Sound

**Jazzy Sensation**  
(Kenton Nix)

**(Bronx Version)**

© Tommy Boy Music, Inc.

**Afrika Bambaataa  
& the**



music by

**The Kryptic Krew**

Distributed by Tommy Boy Music, Inc., 1641 Third Ave., New York, NY 10028 (212) 348-3966



FOR BOOKINGS CALL: 518-346-9234 OR 518-346-3599

© 1997

33.3 RPM STEREO

92876

SIDE A



STYLIZED YELLOW TEXT (Top)

STYLIZED YELLOW TEXT (Bottom)



FOR BOOKINGS CALL: 518-346-9234 OR 518-346-3599

© 1997

33.3 RPM STEREO 92876 SIDE B

**NO STRINGS ATTACHED**  
FEATURING  
**CORDLESS MIKE AND CIELO**

**PUT YOUR BODY IN MOTION**  
RADIO VERSION 4:07  
EXTENDED BASS MIX 4:56  
(M. Deering, L. Ross, J. McDuffie)

33 1/3 RPM  
**BPM 115**  
Kristine Songs (BMI)

**AGNUS**

**SIDE A**  
**MRI 005**  
1990

Executive Producer Jonathan R. Black  
Produced & Arranged by Linwood Ross and Jeff McDuffie  
Engineered by Dave Hardy  
Recorded & Mixed at Never Stop Production Studios  
Manufactured & Distributed by MRI, 317 N.W. 103rd Terrace  
Pembroke Pines, Florida 33026  
Unauthorized duplication is in violation of Applicable Laws.

**NO STRINGS ATTACHED**  
FEATURING  
**CORDLESS MIKE AND CIELO**

**PUT YOUR BODY IN MOTION**  
**INSTRUMENTAL 4:08**  
**ACAPPELLA 4:02**

(M. Deering, L. Ross, J. McDuffie)

33 1/3 RPM  
**BPM 115**  
Kristine Songs (BMI)

**AGENCY**

**SIDE B**  
**MRI 005**  
1990

Executive Producer Jonathan R. Black  
Produced & Arranged by Linwood Ross and Jeff McDuffie  
Engineered by Dave Hardy  
Recorded & Mixed at Never Stop Production Studios  
Manufactured & Distributed by MRI, 317 N.W. 103rd Terrace  
Pembroke Pines, Florida 33026  
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FABRICADO POR TECNODISCO, S.A. - VENMX 413 (N) - D.L. B-302939/02. S.G.A.E. - JESSE presents / TRIBAL SPAIN - A 45 RPM TARRAGONA 7.01 - PROHIBIDA LA REPRODUCCIÓN, EJECUCIÓN PÚBLICA, RADIODIFUSIÓN O ALQUILER DE ESTE DISCO. RESERVADOS TODOS LOS DERECHOS.



FABRICADO POR TECNODISCO, S.A. - VENMX 413 (N) - D.L. B-302939/02. S.G.A.E. - JESSE presents / TRIBAL SPAIN - AA 45 RPM MARBELLA 6.24 - PROHIBIDA LA REPRODUCCIÓN, EJECUCIÓN PÚBLICA, RADIODIFUSIÓN O ALQUILER DE ESTE DISCO. RESERVADOS TODOS LOS DERECHOS.



MARTIN ACCORSI & JEREMY BASSETTI  
VOCALS BY: TARA ALICIA

CONTROL

THIS SIDE:  
SHE'S OUTTA CONTROL MIX  
THAT SIDE:  
LOSING CONTROL MIX

PROMO

INFO@SEDUCTIVERECORDS.COM

SED-001



SEDUCTIVE

**SEXUAL  
HARRASSMENT**

**MS-605  
SIDE ONE  
STEREO**

*Montage*

**I NEED A FREAK (5:43)**

(David Payton)

**LONG VERSION**

Produced By PAT FRANCES

Ocean To Ocean Music/Go Music/  
Jimi Mac Music/BMI

**33 1/3 RPM**

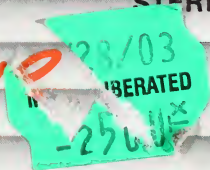
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**SEXUAL  
HARRASSMENT**

**MS-605  
SIDE TWO  
STEREO**

*Montage*



**I NEED A FREAK**

(David Payton)

**SHORT VERSION (3:25)**

**INSTRUMENTAL VERSION (3:19)**

Produced By PAT FRANCES

Ocean To Ocean Music/Go Music/  
Jimi Mac Music/BMI

**33 1/3 RPM**

© 1983 Montage Records

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"Late in the Edit"



**R**

**RATED R NYC**



Love People.

A..J..Brown



**SIDE A**

Digital Love  
Come Wednesday  
You're Gone  
See You Again  
Dream Today

**SIDE B**

Love People  
Easy Now  
Love Somebody  
Go For It  
Sun Shines For Me

# **A.J. Brown Love People.**

**Album Produced by:**

**Sly Dunbar**

**Robbie Shakespeare**

**Michael "Ibo" Cooper**

**Willie Lindo**

**Geoffrey Chung**

**Executive Producer A.J. Brown.**

**DISTRIBUTED BY**



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**Kingston 5, Jamaica, W.I.**

**Phone: 926-2035, 926-1204.**

A.J. Brown

Love  
People

**SIDE A** Digital Love  
Come Wednesday  
You're Gone  
See You Again  
Dream Today

M.P.L. 1984 .1

**STEREO**

Dist. by **SONIC SOUNDS**  
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**A.J. Brown**

*Love People*

**SIDE B**

Love People  
Easy Now  
Love Somebody  
Go For It  
Sun Shines For Me

M.P.L. 1984 .1  
**STEREO**

Dist. by **SONIC SOUNDS**  
RECORD MFG. CO., LTD.  
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# **ON THE BEAT**

## **SHAUN CONNORS**



### **RECORDED LIVE**

# SHAL CONNORS

NO man could be more qualified to localise the humouristic side of the Police Force than Shaun Connors. Having spent 15 years patrolling the streets of Dublin, a member of the 1st District Siochána. Shaun Connors was on the beat for the 1st District in April, 1966, and has since embarked on a successful showbusiness. S

Shaun has travelled extensively throughout Europe and America on his own unique brand of humour. As he has said of himself "It's only a matter of time before This cassette will be recorded live at some of Dublin's leading venues."

## ON THE BEAT

TEL. 514660

DUBLIN, IRELAND.

# SHAUN CONNORS ON THE BEAT

See Inlay Card For Details

Side

1

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# SHAUN CONNORS ON THE BEAT

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Side

2

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**JAMES BROWN**  
**GOLDEN HITS**

**1**



MADE IN  
ITALY



**MAMC**  
**61048-4**

STEREO



DOLBY SYSTEM

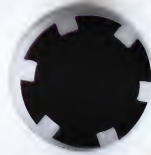
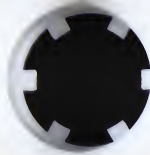
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**JAMES BROWN**  
**GOLDEN HITS**

**2**



MADE IN  
ITALY



**MAMC**  
**61048-4**

STEREO  DOLBY SYSTEM

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# KRAFTWERK

## THE MAN MACHINE

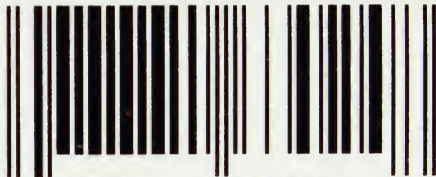
THE ROBOTS • SPACELAB • METROPOLIS • THE  
MODEL • NEON LIGHTS • THE MAN MACHINE



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7777-16302-4



The Robots • Spacelab • Metropolis

©1978 Capitol Records Inc



PROGRAM

1

4N

16302

**KRAFTWERK**  
**THE MAN MACHINE**

The Model • Neon Lights • The Man Machine

©1978 Capitol Records, Inc



PROGRAM

2

4N

16302

**KRAFTWERK**  
**THE MAN MACHINE**

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

# THE SAINT



ORBITAL SNEAKER PIMPS MOBY FLUKE LUSCIOUS JACKSON THE CHEMICAL  
BROTHERS UNDERWORLD DURAN DURAN DAFT PUNK DAVID BOWIE  
SUPERIOR DREADZONE DUNCAN SHEIK EVERYTHING BUT THE GIRL

7243 8 42959 4 3



7 2438-42959-4 3



PRINTED IN  
THE USA

**SIDE A** 1 **ORBITAL** The Saint Theme 4:32 2 **SNEAKER PIMPS** 6 Underground (Nellee Hooper Edit) 3:53  
3 **MOBY** Oil 1 5:31 4 **FLUKE** Atom Bomb 3:54 5 **LUSCIOUS JACKSON** Roses Fade (Mojo Mix) 2:31 6 **THE  
CHEMICAL BROTHERS** Setting Sun (Instrumental) 7:00 7 **UNDERWORLD** Pearl's Girl 9:32  
**SIDE B** 1 **DURAN DURAN** Out Of My Mind 4:16 2 **DAFT PUNK** Da Funk 5:28 3 **DAVID BOWIE** Dead Man  
Walking 6:50 4 **SUPERIOR** Polaroid Millenium 3:21 5 **DREADZONE** A Dream Within A Dream 6:08 6 **DUNCAN  
SHEIK** In The Absence Of Sun 5:04 7 **EVERYTHING BUT THE GIRL** Before Today 4:17

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

# T H E S A I N T

- 1 **ORBITAL** The Saint Theme
- 2 **SNEAKER PIMPS** Underground (Nellee Hooper Edit)
- 3 **MOBY** Oil 1
- 4 **FLUKE** Atom Bomb
- 5 **LUSCIOUS JACKSON** Roses Fade (Mojo Mix)
- 6 **THE CHEMICAL BROTHERS** Setting Sun (Instrumental)
- 7 **UNDERWORLD** Pearl's Girl



7243  
8 42959 4 3

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side A

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

# T H E S A I N T

- 1 **DURAN DURAN** Out Of My Mind
- 2 **DAFT PUNK** Da Funk
- 3 **DAVID BOWIE** Dead Man Walking
- 4 **SUPERIOR** Polaroid Millenium
- 5 **DREADZONE** A Dream Within A Dream
- 6 **DUNCAN SHEIK** In The Absence Of Sun
- 7 **EVERYTHING BUT THE GIRL** Before Today



*Virgin*



7243  
8 42959 4 3

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side B



# THE JOURNEY

## side a

contemplation (the beginning) 6:40

peace (the way) 6:20

essence (the divinity) 9:05

## side b

solace (the lesson) 5:20

communion (the elevation) 3:52

at-onement (the truth) 10:10

all selections written and performed by frans albert

THE JOURNEY was written and performed by frans albert.

engineering and mix by kurt dickey, studio southwest, sunnyvale, texas.

i would like to thank dale w. sanderman, teacher, mentor and friend, for his guidance and  
unrelenting insistence upon placing no limits in the search for musical expression.  
the selection PEACE was written for my dear friend susan clay.

please send any comments you wish to make to:

amherst avenue productions, 5110 west amherst avenue, dallas, texas 75209

copyright 1988 frans albert

# THE JOURNEY

side a

*contemplation (the beginning)  
peace (the way)  
essence (the divinity)*

copyright  
1988  
frans albert

all selections written performed by frans albert  
engineering and mix by kurt dickey, studio southwest

# THE JOURNEY

side b

*solace (the lesson)  
communion (the elevation)  
at - onement (the truth)*

copyright  
1988  
frans albert

all selections written performed by frans albert  
engineering and mix by kurt dickey, studio southwest

PR 7771

**The Best Of  
BROTHER JACK McDUFF  
& The Big Soul Band**



8-7  
\$ 396





# The Best Of BROTHER JACK McDUFF & The Big Soul Band

BROTHER JACK McDUFF, organ  
Big band arranged and conducted by Benny Golson.

## Side A

- |                                    |      |
|------------------------------------|------|
| 1. TALKIN' 'BOUT MY WOMAN .....    | 2:15 |
| 2. WALK ON BY .....                | 2:39 |
| 3. LEXINGTON LINE .....            | 3:15 |
| 4. ROCK-A-BYE .....                | 3:50 |
| 5. IF EVER I WOULD LEAVE YOU ..... | 3:10 |

## Side B

- |                                   |      |
|-----------------------------------|------|
| 1. HEY LAWDY MAMA .....           | 4:00 |
| 2. FROM THE BOTTOM UP .....       | 3:45 |
| 3. JERSEY BOUNCE .....            | 2:20 |
| 4. TOO MANY FISH IN THE SEA ..... | 2:17 |
| 5. ENGLISH COUNTRY GARDENS .....  | 4:20 |

The merger of dynamic organ stylings and charging big band arrangements is not a new combination but when the talents involved are Brother Jack McDuff and Benny Golson one is ready to sit up and take notice.

Brother Jack McDuff is one of the pacesetters on organ and has been for some time. He is well represented in the Prestige catalogue both as leader and as a sideman.

Benny Golson has come a long way since the time he was playing tenor sax in Earl Bostic's band. One of his first recorded compositions was *Stablemates* recorded by Miles Davis on Prestige in 1955. Since that time he has progressed through co-leading his own combo (*The Jazztet*) to his current position as Hollywood TV and motion picture composer-arranger. Among his current work is the weekly score for Room 222.

Previous McDuff and Golson collaborations have resulted in Prestige albums *The Dynamic Brother Jack McDuff* (Prestige 7323)

and *Prelude* (Prestige 7333) but this album collects some of more soulful performances from other albums.

*Talkin' 'Bout My Woman* has Brother Jack strutting his funk in front of Benny's big brass ensemble. Jack gets into his mumbling thing here. This tune as well as *Walk On By*, *Jersey Bounce* and *Too Many Fish In The Sea* are taken from *Walk On By* (Prestige 7476).

*Walk On By* is a pretty performance with vibes in evidence in the introduction. Bert Bacharach would be a happy man were all his work performed this well. Brother Jack all the way on this.

*Lexington Line* has the largest contingent of musicians (35) and includes a string section. This tune sounds like a contemporary movie theme. The performance along with *If Ever I Should Leave You*, *Hey Lawdy Mama* and *From The Bottom Up* are taken from *Silk And Soul* (Prestige 7404).

The reed section leads the way into George Benson's original *Rockabye*. The band punctuates behind a driving McDuff performance and Jack once again accompanies himself with grunts and groans. This selection is taken from *The Midnight Sun* (Prestige 7529).

*If Ever I Would Leave You* has strings and voices. The traditional reeds and brass give way to sensitive woodwinds and French horns in a compelling McDuff rendition.

*Hey Lawdy Mama* is a tune of older vintage but it sounds like a McDuff original. Jack gets solo assistance here from George Benson on guitar and Red Holloway on tenor sax.

*From The Bottom Up* is a Golson original while *Jersey Bounce* is a tune from the swing era and *Too Many Fish In The Sea* is a pop item. These separate and distinct performances show McDuff and Golson to be at home in any idiom.

The album's closing tune is *English Country Gardens*, an old folk song, and has McDuff switching to piano and celeste rounding out a firm display of versatility. This performance is taken from *I Got A Woman* (Prestige 7642).

BODYROX

★ A1 D. RAMIREZ MIX ★ B1 KRIS MENACE MIX ★ B2 ELECTRO CLUB VOCAL ★

YEAH YEAH

YEAH YEAH



★ A1 D. RAMIREZ MIX ★ B1 KRIS MENACE MIX ★ B2 ELECTRO CLUB VOCAL ★

BODYROX

strictly breaks

# SCHOOL YARD BREAKS

1699



**VOLUME 2**

**18 Rare B-Boy Breaks**

Double Fun LP

- SIDE A -

- 1) **QUILLER** - Denton & Cook (2:55)
- 2) **APACHE** - Le Par Bongo Rockers (4:03)  
SUPER RARE FRENCH VERSION!
- 3) **WADING** - Sunset (3:29)
- 4) **SOULWANCO** - Candido (4:08)
- 5) **MAGONDE** - Bjame Rostvold And Perry Knudsen (2:47)

- SIDE B -

- 1) **FUNK DE MAMBO** - Karma (6:31)
- 2) **UELA UELA** - Charley Antolini (3:51)
- 3) **DESIGN** - B. Stoller (2:31)
- 4) **RITUAL** - Nico Gomez & His Afro Percussion Inc. (3:52)

- SIDE C -

- 1) **HARD HITTER** - Keith Popworth (2:58)
- 2) **SILVER THRUST** - Peter Reno (3:56)
- 3) **EGO TRIPPIN** - Please (5:32)
- 4) **VITAMIN C** - Can (3:45)

- SIDE D -

- 1) **BLACK BELT JONES** - Dennis Coffey (2:13)
- 2) **DIFFERENT STROKES** - Geno Washington (2:47)
- 3) **BE BLACK BABY** - Grady Tate (4:07)
- 4) **BONUS!** - ONE OF THE BIGGEST B-BOY MYSTERY BREAKS (7:43)

School Yard Breaks contains the original, extremely rare breaks used by DJ's Jazzy Jay, Afrika Bambaataa, Kool Herc, Grandmaster Flash other famous original hip hop DJ's. These were the sounds you could hear in the parks and school yards during the 70's and 80's.

These Songs are the foundation of hip hop. These songs contain so much raw funk history. Listen carefully!!!

All songs were digitally re-mastered from the original studio master tapes.

WARNING: Unauthorized duplication of this recording is a violation of applicable laws and subject to federal prosecution.

© 2006 STRICTLY BREAK RECORDS

STB-2102

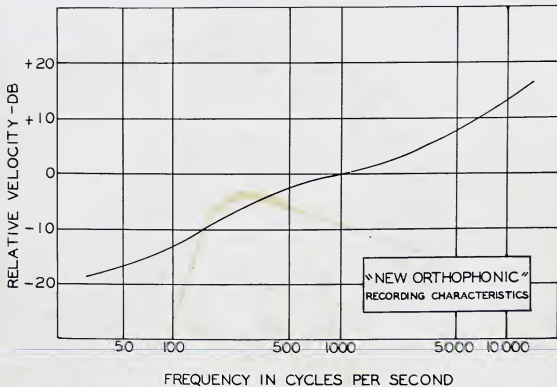
SEMI-RAW

RCA  
Fully Scored  
174

RCA VICTOR  
*Red Seal Records*



# "NEW ORTHOPHONIC" FREQUENCY TEST RECORD



ADJUST WIDE RANGE REPRODUCER  
FOR CONSTANT OUTPUT WHEN PLAYING  
THIS RECORD

LONG **33 $\frac{1}{3}$**  PLAY

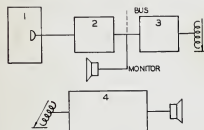
# "NEW ORTHOPHONIC" FREQUENCY TEST RECORD

## PURPOSE OF THE RECORD

The enclosed frequency test record is made available by RCA Victor especially to assist in adjusting phonograph reproducers to the proper response for playing the "New Orthophonic" records. In order to avoid the necessity of taking meter readings over a wide range of voltages, applying correction factors, and plotting graphs, this record has been recorded with the actual characteristics used in making RCA Victor records. This means that the output voltage will be the same at all frequencies when playing the record on a properly adjusted reproducing system.

### RECORDING CHARACTERISTIC

The significance of a recording and reproducing characteristic is perhaps most easily illustrated by the following sketch showing a typical recording-reproducing chain.



The basic components are: (1) Studio and microphones; (2) Microphone amplifiers, mixer, special equalizers and monitor speaker; (3) Disc recorder; (4) Disc reproducer and speaker.

It can readily be seen that if the overall characteristics of "3" and "4" are not matched, i.e., if one does not complement the other, the sound coming from the two speakers cannot be the same.

At a recording session adjustments in microphone placement, equalization and system response are often made to obtain the musical effects and impressions desired by the artist and musical director. These effects are judged by the sound heard from the monitor speaker. The function of the disc recorder is to capture this particular sound in such a manner that it may be faithfully duplicated in your living room. This will be achieved only if the output voltage from the reproducer conforms in every respect to the input voltage to the disc recorder. This means that the recording and reproducing characteristic have to be carefully matched so that no change in frequency response is introduced between recorder input and reproducer output.

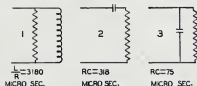
By definition "recording characteristic" is the actual recorded velocity plotted as a function of signal frequency with the input signal voltage to the disc recorder being held constant. With minor technical exceptions "recorded velocity" refers to the velocity of the lateral motion of the recording stylus as it cuts the record grooves. It should be noted that the recording characteristic as here defined applies only to item 3 of the recording channel and not to variable factors such as studio, microphones and special recording equalizers.

Lateral stylus velocity is represented by the expression  $2\pi f A$ , where " $f$ " is frequency and " $A$ " is amplitude. It follows then that a constant velocity recording has increasing groove amplitude (lateral swing of the groove) with decreasing frequency. Phonograph records are normally recorded with low frequencies reduced in velocity and high frequencies increased in velocity.

The decrease in low frequency velocity is introduced in order to limit the lateral groove excursions and thereby make more efficient use of the space on a record. The low frequencies are restored to their original volume by the reproducing system. The increase in high frequency velocity is introduced as part of a scheme to reduce surface noise when reproducing a record. The actual noise reduction is obtained by reducing the high frequency response of the reproducer. The amount of decrease is determined by the amount of increase in the high frequencies used in the recording so that they are reproduced at their original volume relative to the lower frequencies. The increase of high frequency velocity is possible in recording since these frequencies in music and speech are normally weaker than the lower frequencies.

The particular characteristic used for "New Orthophonic" recordings has been selected by RCA Victor engineers to provide a maximum reduction of all types of noise consistent with good pick-up tracking at all frequencies.

The "New Orthophonic" characteristic (relative stylus velocity vs. frequency) may be expressed as the algebraic sum of the ordinates of three individual curves which conform to the admittances of the following networks expressed in db:



Briefly, these curves are: (1) 3 db low frequency boost, 50 cycles; (2) 500 cycle cross-over, and (3) 13.5 db high frequency pre-emphasis at 10,000 cycles. A reproducer accordingly should be adjusted as close as possible to the inverse of these conditions, i.e., low frequencies increased in reproduction by the same amount that they are decreased in recording and vice versa for the high frequencies. This means that the cross-over frequency should first be set at 500 cycles, after which high and low frequency tone controls should be adjusted to give the desired flat response as described below.

Relative velocities for the complete curve as shown on the cover are as follows:

$F$	$F \cdot V \cdot db$	$F$	$F \cdot V \cdot db$	$F$	$F \cdot V \cdot db$
15,000	+17.2	7,000	+10.8	400	-3.8
14,000	+16.6	6,000	+9.6	300	-5.2
13,000	+16.0	5,000	+8.2	200	-8.5
12,000	+15.3	4,000	+6.6	100	-13.1
11,000	+14.5	3,000	+4.8	70	-15.3
10,000	+13.7	2,000	+2.6	50	-17.0
9,000	+12.9	1,000	0	30	-18.6
8,000	+11.9	700	-1.2		

### THE RECORD AND ITS USE

The record conforms to the above curve with the exception of the outer band containing frequencies from 15 kc to 10 kc which is recorded at a reduced level. This band is recorded 20 db below normal recording level. The next band containing frequencies from 10 kc to 30 cycles is recorded 14 db below normal level. The reduction in level has been made so that the groove curvature at the extreme high frequencies never becomes less than approximately twice the curvature of a normal fine groove stylus, a condition necessary to insure satisfactory tracing of the grooves by the stylus. The third band (1,000 cycles) is the normal reference level for 45 and LP recording.

In order to check a reproducing system it is necessary only to connect a suitable rectifier or vacuum tube type voltmeter across the loudspeaker terminals, adjust the volume control for normal listening level with music, and play the second band of the frequency record. High and low frequency tone controls should then be adjusted as required until the meter reading at all frequencies from 10,000 cycles per second down to 30 cycles per second is as nearly constant as possible. Variations of approximately plus or minus 20% in output voltage ( $\pm 2$  db) are generally considered acceptable at the extreme high and low frequencies. Between approximately 100 cycles and 8,000 cycles it is desirable to have the variations not greater than plus or minus 10% ( $\pm 1$  db) of the average value.

For those interested in system behavior up to 15,000 cycles the outer band of the record may be used. An ideal system will produce a constant voltage output from this band, although the actual voltage will be approximately  $\frac{1}{2}$  of that obtained from the second band of the record.

Since this record was recorded with constant voltage at all frequencies up to 10,000 cycles per second at the input to the disc recorder, it is truly representative of the RCA Victor recording characteristic. A reproducer compensated to give constant voltage output from this record will, therefore, be correctly matched to the recorder. The final result then is essentially a direct connection from the recording studio monitor to the terminals of your own loudspeaker, provided, of course, that distortion is not introduced by the pick-up or amplifier. It should be borne in mind that system measurements of this type do not take into account such things as the acoustics of the room in which the reproducer is located or the characteristics of the loudspeaker. In some cases, therefore, minor deviations from a flat response may be necessary in order to compensate for room acoustics and speaker characteristics.

# ANDREW WHITE

## "MARATHON '75"

### VOL. 7

Recorded Live At The "Top O' Foolery" in Washington, D. C.  
Selections taken from the Legendary concert of November 16, 1975  
(from 6:00 p.m. until 6:00 a.m. November 17, 1975)

Featuring: KEVIN TONEY, Piano, STEVE NOVOSEL, Bass, KEITH KILLGO, Drums

STEREO

SIDE ONE

1. Crescent  
(John Coltrane) BMI
2. Possion Flower  
(Andrew White) BMI

SIDE TWO

1. Transition  
(John Coltrane) BMI
2. Theme—AM-14  
(Andrew White) BMI

# ANDREW WHITE - "MARATHON '75"

Andrew's Music  
No. 21

Legendary Concert of November 16, 1975 (12 hours)  
Recorded Live At The "Top O' Foolery" in Washington, D. C.

Many Thank To Bert Colmann and Max Goodham  
of The Top O' Foolery

## VOL. 7

5:00 P.M. until 10:00 P.M.

featuring

Donald Waters, piano

Steve Novosel, bass

Bernard Sweetney, drums

10:30 P.M. until 6:00 A.M.

featuring

\*Kevin Toney, piano

Steve Novosel, bass

\*Keith Killgo, drums

Recorded by the  
ANDREW'S MUSIC MOBILE RECORDING UNIT  
Conductor: Suzanne White  
Engineers: Lloyd Mathews  
Brian Collette  
Mixing Engineers: Brook Collette, Andrew White  
Cathie Sound Studios  
Mastering: Geoff Morgan  
Mastering Engineer: Kathleen Th.  
Field Supervisor: Andrew W. White II  
Conductor of Following Sessions  
- Recorded Nov. 9, 1975 @ Andrew White  
E. Haverhill House  
E. Haverhill, MA 01830

Offer: Acquisition Andrew's Music  
AM-1 Andrew's Marathon, Vol. III  
AM-2 Andrew White Live At The New York  
AM-3 Andrew White Live In Baltimore  
- Also, Service Point  
AM-4 Kenneth Fennell  
AM-5 Sonny Fox & French Jack  
AM-6 Theme  
AM-7  
AM-8  
AM-9  
AM-10  
AM-11  
AM-12  
AM-13  
AM-14  
AM-15  
AM-16  
AM-17  
AM-18  
AM-19  
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AM-94  
AM-95  
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AM-97  
AM-98  
AM-99  
AM-100

FOR COMPLETE CATALOGUE WRITE TO:  
Andrew White  
4420 10th Avenue, S.W.  
Washington, D.C. 20004  
- AM-100 - Nov. 1975

### CONCEPT PROGRAM

I 6:00 P.M.

Theme  
Cathie  
Cathie Jane  
Theme

II 7:00 P.M.

Theme  
Cathie  
Cathie Jane  
Theme

III 8:00 P.M.

Theme  
Cathie  
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Theme

IV 9:00 P.M.

Theme  
Cathie  
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Theme

V 10:00 P.M.

Theme  
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VI 11:00 P.M.

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VII 12:45 A.M.

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VIII 1:45 A.M.

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IX 2:45 A.M.

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X 3:45 A.M.

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XI 4:45 A.M.

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### VOLUME ONE AM-1

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### VOLUME TWO AM-2

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### VOLUME THREE AM-3

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### VOLUME FOUR AM-4

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### VOLUME FIVE AM-5

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### VOLUME SIX AM-6

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### VOLUME SEVEN AM-7

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### VOLUME EIGHT AM-8

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### VOLUME NINE AM-9

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### VOLUME TEN AM-10

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### VOLUME ELEVEN AM-11

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### VOLUME TWELVE AM-12

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### VOLUME THIRTEEN AM-13

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### VOLUME FOURTEEN AM-14

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### VOLUME FIFTEEN AM-15

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### VOLUME SIXTEEN AM-16

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### VOLUME SEVENTEEN AM-17

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### VOLUME EIGHTEEN AM-18

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### VOLUME NINETEEN AM-19

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### VOLUME TWENTY ONE AM-21

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### VOLUME TWENTY TWO AM-22

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### VOLUME TWENTY SIX AM-26

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### VOLUME THIRTY AM-30

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### VOLUME THIRTY ONE AM-31

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### VOLUME THIRTY TWO AM-32

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### VOLUME THIRTY THREE AM-33

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### VOLUME THIRTY FOUR AM-34

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### VOLUME THIRTY EIGHT AM-38

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### VOLUME THIRTY NINE AM-39

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### VOLUME FORTY AM-40

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### VOLUME FORTY ONE AM-41

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### VOLUME FORTY TWO AM-42

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### VOLUME FORTY THREE AM-43

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### VOLUME FORTY FOUR AM-44

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### VOLUME FORTY FIVE AM-45

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### VOLUME FORTY SIX AM-46

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### VOLUME FORTY SEVEN AM-47

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Cathie  
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### VOLUME FORTY NINE AM-49

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### VOLUME FIFTY AM-50

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### VOLUME FIFTY ONE AM-51

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### VOLUME FIFTY TWO AM-52

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### VOLUME FIFTY THREE AM-53

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### VOLUME FIFTY FOUR AM-54

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### VOLUME FIFTY FIVE AM-55

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### VOLUME FIFTY SIX AM-56

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### VOLUME FIFTY EIGHT AM-58

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### VOLUME FIFTY NINE AM-59

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### VOLUME SIXTY ONE AM-61

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### VOLUME SIXTY TWO AM-62

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Theme

### VOLUME SIXTY THREE AM-63

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### VOLUME SIXTY FOUR AM-64

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### VOLUME SIXTY FIVE AM-65

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### VOLUME SIXTY SIX AM-66

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### VOLUME SIXTY SEVEN AM-67

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### VOLUME SIXTY EIGHT AM-68

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### VOLUME SIXTY NINE AM-69

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### VOLUME SEVENTY AM-70

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### VOLUME SEVENTY ONE AM-71

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### VOLUME SEVENTY TWO AM-72

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### VOLUME SEVENTY THREE AM-73

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### VOLUME SEVENTY FOUR AM-74

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### VOLUME SEVENTY FIVE AM-75

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### VOLUME SEVENTY SIX AM-76

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### VOLUME SEVENTY NINE AM-79

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### VOLUME EIGHTY AM-80

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### VOLUME EIGHTY ONE AM-81

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### VOLUME EIGHTY THREE AM-83

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Theme

### VOLUME EIGHTY FIVE AM-85

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### VOLUME EIGHTY SIX AM-86

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### VOLUME EIGHTY SEVEN AM-87

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Theme

### VOLUME EIGHTY EIGHT AM-88

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Theme

### VOLUME EIGHTY NINE AM-89

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### VOLUME NINETY AM-90

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Cathie Jane  
Theme

### VOLUME NINETY ONE AM-91

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### VOLUME NINETY TWO AM-92

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Cathie  
Cathie Jane  
Theme

### VOLUME NINETY THREE AM-93

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Cathie  
Cathie Jane  
Theme

### VOLUME NINETY FOUR AM-94

Theme  
Cathie  
Cathie Jane  
Theme

### VOLUME NINETY FIVE AM-95

Theme  
Cathie  
Cathie Jane  
Theme

### VOLUME NINETY SIX AM-96

Theme  
Cathie  
Cathie Jane  
Theme

### VOLUME NINETY SEVEN AM-97

# Rock Steady Crew

CHILL

Dan by law



juice

spin!

BATTLE

NEW YORK



IN THE GROVE

# READY FOR BATTLE

# Rock Steady Crew



**RCA**  
06 1321 92048  
**VICTOR**

## SIDE ONE

1. UPROCK
2. ME AND BABY BEGUN
3. SHE'S FRESH
4. B-BOYS B-GIRLS

## SIDE TWO

1. IT'S JUST BEGUN
2. (HEY YOU) THE ROCK STEADY CREW
3. DIGITAL BOOGIE



**Sonolux**

Manufactured in Germany  
© 1984 Sonolux

TAG  
GO DOWN!

3000

Turtle

1000

SPIN!

FUNKY

THE ROCK STEADY CREW WOULD LIKE TO THANK THE FOLLOWING:  
EVERYBODY THAT'S "DOWN" WITH THE ROCK STEADY CREW, AFRIKA BAMBAAATAA, AFRIKA ISLAM, COLD CRUSH BROTHERS, ALL AT BLS RADIO (WHO MAKE THE AIRWAVES SING IN NEW YORK CITY), DOZE FOR HIS GRATITUDE, LEE ELLEN AND ALL AT CHARISMA, TCS, TCK, THE ROCK STEADY GIRLS, JUNIOR, LOUIE, THE DYNAMIC DUO - RITA AND MICHELE, STEPHEN HAGUE AND WALTER TURBITT, FOR THE MUSIC, TOBY AND ALL THE YOUTH OF THE WORLD - WE LOVE YOU. ALL OF THE ZULU NATION, ALL OUR FAMILIES, FOR 100% SPECIAL THANKS TO "THE BOSS" STEVE WELTMAN, FOR ALL HIS HELP AND SUPPORT

# CUTTING MIXES

CORINA

2 IN A ROOM

THE RAID

SAMUEL

PASSION PLAY

JAIDIE

# CUTTING MIXES



LOS SERVICIOS DE RADIOFUSION DEBEREN MENCIONAR TITULO  
DE LAS OBRAS DIFUNDIDAS ANTES DE INTERPRETES ANTES O  
DESPUES DE SU EMISION ANT. Y/RESELECCIONADA COMPLETA BY

Lado A

1. **Temptation** (New school freestyle mix) 5'25

**CORINA**

2. **Do what you want** (12 inch remix) 6'43

**2 IN A ROOM**

3. **Jump up in the air** (dub) 3'00

**THE RAID**

4. **You are the one** (Extended club mix) 6'00

**SAMUEL**

Lado B

1. **Whispers** (Club version) 6'39

**CORINA**

2. **Wiggle it** (David Morales mix) 3'54

**2 IN A ROOM**

3. **Baby can't you see** (Radio mix) 3'49

**PASSION PLAY**

4. **Answer my cry** (Extended house mix) 6'57

**JAIDIE**



# St-Croix Philharmonic- Steel-Orchestra

*The Voice of  
the Caribbean*



# *The Voice of the Caribbean*

## Side I

1. "Sound Of Music" Medley — Maria 6:48
2. Stranger In Paradise — Alexander Borodin 4:36
3. Waltz From "Faust" — Charles Gounard 5:17
4. Tragedy — Bee Gees 5:12

Teddy Belgrave ..... Captain/Double Second  
 Noel Winter ..... Vice-Captain/Double Second  
 Enrico Clarence ..... Arranger/Tenor  
 Michael Belgrave ..... Guitar  
 Lawrence Paul ..... Double Tenor

Clinton Anett ..... Tenor  
 Peryn Gaskin Jr. .... Tenor  
 L. Williams ..... Double Tenor  
 H. Willcock ..... Guitar  
 Winston Clark ..... Bass

## Side II

1. Once Upon A Time — Donna Summer 5:27
2. I Write The Songs — Barry Manilow 4:30
3. Fernando — Abba 4:50
4. Hot Stuff — Donna Summer 7:11

Fitzroy Robert ..... Bass/Percussion  
 Trevor Belgrave ..... Drums  
 Steve Davis ..... Congas  
 Norris Henry ..... Percussion  
 D. McLean ..... Percussion

*White sandy beaches, crystal clear water, palms swaying in  
 the warm trade winds steel band music...  
 All this Caribbean romantic is translated by  
 Teddy Belgrave's St. Croix Philharmonic Steel Orchestra.  
 I'm proud to present this performance to  
 the world for it is the Voice of the Caribbean*

EMERSON, LAKE & PALMER



SPECIAL THANKS/  
TO GLEN FOR HIS/  
EXCELLENT RECORDING

WORKS 1/2

PALM

Stereo

SIDE 1: PETER GUNN THEME 3:37/ TIGER IN A SPOTLIGHT 4:01/ C'EST LA VIE 4:31/ PIANO CONCERTO NO. 1 4:32/ MAPLE  
LEAF RAG 1:23/ THE ENEMY GOD 4:09/ WATCHING OVER YOU 3:59/ SIDE 2: PIRATE/ 13:22/ FAREFARE FOR THE COMMON MAN

EMERSON, LAKE.

PALMER

LIVE  
IN  
CONCERT

PROJECT  
pollen

Dear  
Bob

60023 80011-1

SIDE 1

1. THAT'S O.K.
2. HO WHIN PHAT
3. SCUM
4. MARIA
5. EIGHT

4:35  
3:54  
4:14  
3:51  
4:22

SIDE 2

6. ME LOST
7. LISTEN
8. HIGH
9. IMPERIAL GARDEN
10. BE DOWN

4:10  
4:43  
4:28  
4:57  
4:25

PRODUCED BY PROJECT POLLEN

ALL SONGS WRITTEN, RECORDED AND MIXED BY PROJECT POLLEN AT THE BEACH, ASBURY PARK, NJ  
MASTERED BY TOM BRICK AT ABSOLUTE AUDIO, N.Y., NY

PROJECT POLLEN IS:

STEVE GREENWELL AND RON PAUL

WITH AARON FREEMAN, VOCALS ON "MARIA"  
DAWN DESIMONE, VOCALS ON "THAT'S O.K." AND "SCUM"  
MISHA, VOCALS ON "ME LOST" AND "HIGH"  
DIANE DOOLITTLE PLAYED FLUTE  
AARON FREEMAN APPEARS COURTESY OF ELEKTRA ENTERTAINMENT GROUP  
ARTWORK BY STUART GREENWELL

ALL SONGS PUBLISHED BY WARNER-TAMERLANE PUBLISHING CORP./SCHOOL OF MUSIC (MUTINY MUSIC) GRANGE HILL PRESS (BMI) EXCEPT "MARIA" WHICH IS  
TAMERLANE PUBLISHING CORP./SCHOOL OF MUSIC (MUTINY MUSIC) GRANGE HILL PRESS (BMI) EXCEPT "THAT'S O.K." WHICH IS  
WARNER-TAMERLANE PUBLISHING CORP./SCHOOL OF MUSIC (MUTINY MUSIC) GRANGE HILL PRESS (BMI) EXCEPT "SCUM" WHICH IS  
TAMERLANE PUBLISHING CORP./SCHOOL OF MUSIC (MUTINY MUSIC) GRANGE HILL PRESS (BMI) EXCEPT "ME LOST" AND "HIGH" WHICH ARE  
TAMERLANE PUBLISHING CORP./SCHOOL OF MUSIC (MUTINY MUSIC) GRANGE HILL PRESS (BMI) EXCEPT "BE DOWN" WHICH IS

**Mutiny**  
records

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Name/DJ Name .....

Phone/fax/E-mail .....

Club/ Store/ Station .....

City : ..... Recent Parties .....

Ratings:      5 Awesome...kickin'      4 Super good      3 Good      2 Not for me

## MALACODA

(2 guys from Richmond, VA)

### A. DIMMER THAN LOW LIFE

### B 23'S CAGE

5	4	3	2	personal reaction	2	3	4	5
5	4	3	2	dancefloor reaction	2	3	4	5
5	4	3	2	musical/overall quality	2	3	4	5

Favourite Mix : .....

### Your current top 5 : Artist/track/label

1. ....
2. ....
3. ....
4. ....
5. ....

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Stereo

THE 45 OF THE WEEK

CS 9603


**SPECIAL MONO  
RADIO STATION COPY**

# THE SMOOTH SIDE OF RUFF

# WILLIE RUFF

Pa Moscunia Vechera  
Recado/Slim  
Soundboard  
Bella Pulcinella  
Casino Royale  
Snowfall  
Jet Set Gypsy  
That Someone Is Me  
Sheffield Blues  
Mirage Blanc


**COLUMBIA RECORDS RADIO STATION SERVICE**
**NOT FOR RESALE** CS 9603

**SIDE 1**

<b>SHEFFIELD BLUES</b> .....	4:44
Carebell Music Corp. (BMI)	
<b>PA MOSCUNIA VECHERA</b> .....	3:06
Carebell Music Corp. (BMI)	
<b>SLIM</b> .....	2:51
Carebell Music Corp. (BMI)	
<b>RECAO</b> .....	3:07
Central Songs, Inc. (BMI)	
<b>JET SET GYPSY</b> .....	2:05
Carebell Music Corp. (BMI)	
<b>SNOWFALL</b> .....	3:34
Matel Music Society, Inc. (ASCAP)	

19:42

**SIDE 2**

<b>CASINO ROYALE</b> .....	1:59
Colgems Music Corp. (ASCAP)	
<b>SOUNDBOARD</b> .....	1:56
Carebell Music Corp. (BMI)	
<b>MIRAGE BLANC (WHITE GHOST)</b> .....	2:18
Carebell Music Corp. (BMI)	
<b>THAT SOMEONE IS ME</b> .....	3:39
Carebell Music Corp. (BMI)	
<b>BELLA PULCINELLA</b> .....	6:32
Carebell Music Corp. (BMI)	

16:36



# THE SMOOTH SIDE OF RUFF WILLIE RUFF

Side 1  
SHEPHERD BLUES (BMI)  
PA MOSCUNIA VECHERA (BMI)  
Arranged by W. Ruff  
SLIM (BMI)  
RECAÑO (BMI)  
Arranged and Conducted by Arthur Harris  
JET SET GYPSY (BMI)  
JEWET FALL (ASCAP)  
Arranged and Conducted by Arthur Harris

Side 2  
CASINO ROYALE (ASCAP)  
(From "Casino Royale")  
SOUNDBOARD (BMI)  
MIRAGE BLANC  
(White Ghost) (BMI)  
THAT SOMEONE IS ME (BMI)  
BELLA PULCINELLA (BMI)  
Engineering: Peter Romano, Stan Wyss

The contents of this album are not presented as originally planned. For me, it turned out to be a blessing in disguise. The music here represents my first efforts as a recording artist away from my regular work in association with my long-time partner Dwike Mitchell.

John Hammond, in his eternal quest for something new in that colossal span of his musical interests, suggested an album of solo horn backed by a band. Needless to say what my response was: what else! The project was delayed by a trip to Brazil with the Mitchell-Ruff duo to make a film for CBS entitled "The Distant Sounds." That film and the trip to Brazil not only changed the content and format of this album, it sent me charging head on into the University of Southern California's Cinema Department to learn the language of film and to develop a strong filmic-musical tone of expression.

Anyone traveling through Brazil has to be impressed with their song form and natural affinity to the guitar. I was no exception, and my fascination was heightened by visits to Villa-Lobos' widow and endless conversations with her about his preoccupation with the instrument. Villa-Lobos, like Barlow, considered the guitar a miniature orchestra, a catalyst of orchestral ideas

and an invaluable tool for orchestration. With such glowing examples I couldn't resist that fateful purchase of my first Brazilian guitar. Much to my dismay my first strummings didn't call up aural images of sensuous orchestral beauty; it just sounded like what goes with "You Are My Sunshine." Instead of stomping on the thing, I got the bright idea of completely changing the tuning arrangement of all the strings... and that began a lifetime study not only of that peculiar tuning but of actual tonal organization or composition. Of the songs recorded here, *Jet Set Gypsy* and *Slim* are my first efforts as singer, songwriter, lyricist and guitarist.

About my singing! I don't even sing in the bathtub. I always figured "if you can play the French horn, you need to sing," but the songs here are all a little unusual in meter, like 5/4 for *Jet Set Gypsy* and *Slim*. I made a little demo disc of *Jet Set Gypsy* for John Hammond, scat-singing the melody before the lyrics were written, playing my new guitar with the strange tuning and booting the hambone. (The hambone is a hangover from my childhood in Alabama. An older boy of about ten hit town one summer from Chattanooga, and he could sing dirty ditties that rhymed, buck dance and boot the hambone for days. By the end of the summer every kid in town, including girls, were slapping their thighs, pounding their chests, lips puckered and singing dirty words to the rhythm of the hambone.

John's reaction to the demo was, "We'll record it with you singing but it needs words." After much searching for a lyricist who could say it the way I wanted it said I got very buggy and decided to try it myself. I wrote it in a Hollywood hotel while the thoughts of flying out here from New York were still fresh in my mind. I guess it would be fair to say that all my lyrics so far are about places and people I've known. For instance, the lyrics of *Slim* are straight out of Alabama; no comment needed.

*Snowfall* is associated with old memories of the wonderful Claude Thornhill band. It was Claude's theme, and whenever I heard it on radio it promised a good deal of excitement to follow from the pen of Thornhill's arranger, Mr. Gil Evans. Art Harris framed it in a perfect setting here for the horn to subtly sing.

*Recado* is a tune I heard several years ago and just couldn't forget. I made a mental note for myself to record it someday, and here again Art Harris shows his mastery in punching out excitement with high reeds

and low brass with a good deal of help from the dynamic drumming of Grady Tate.

*Pa Moscunia Vechera* was first recorded in the United States by my partner Dwike Mitchell and me shortly after our return from Russia in 1959. I will always remember the impact it had on the Soviet audience in Moscow. Many of them had heard some jazz records, but for most our concert at the Conservatory was the first time they had heard Soviet music treated in a jazz fashion. Their response made it one of our most memorable musical moments. Clara Fischer gives it that dark Russian quality in the soft, dark brass which sets it off nicely.

*Soundboard* is from a concert piece for horn and concert band that I wrote in 1966 for the Duke University Concert Band as a commission. I here reduced the band accompaniment for the guitar and played both parts with the help of over-dubbing.

*Sheffield Blues* takes its name from my hometown, Sheffield, Alabama, where I first heard and got the blues. The first tune we recorded on the small group session in Hollywood was this blues. We warmed up with it. When Ray Brown started walking and Ed Thigpen tipping along, I knew everything was going to be all right. Emil Richards' water-gong opening and closing frames it well for my solo followed by Howard Roberts picking up my last phrase and leading to Emil's vibie solo.

*Bella Pulcinella* is the latest of many little musical impressions of my daughter. The legendary Pulcinella puppet-clown image seemed to fit the modern version of a ten-year-old for me, hence the title. The waltz-time swinging of that rhythm section turned me on so much I could hardly concentrate for listening. And Ray Brown's solo! I like the whole thing.

*Mirage Blanc* is a production dance number from a ballet I wrote last year which I am currently making filmic as part of my studies at the University of Southern California's Cinema Department. The entire *Mirage Blanc* scene is Don Juan's pursuit of the one woman he could have taken seriously as she appears as a ghost hidden among dozens of lovely ghosts filling a stage with lightworks and various filmic devices. Emil Richards' water gong is the keynote to this short recorded version. I played the guitar here first and laid in the horn track afterwards. The horn represents the appearance of the main ghost.

Hollywood, California

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CRAMMED

## HECTOR ZAZOU

### **"I'll strangle you"**

The first track to be released from the forthcoming Crammed Album **"Sahara Blue"** features the combined talents of Bel Canto's **Anneli Drecker**, actor **G rard Depardieu**, **Bill Laswell** and **Bomb the Bass'** **Tim Simenon** with Parisian producer **Hector Zazou** behind the mixing desk.

The track not originally intended as a dance 12" started life as one piece of the "Sahara Blue" album project but as Zazou puts it "I kept on hearing dance rhythms on the track" so who better to get involved than one of the true House innovators, Tim Simenon.

By this stage the track had now travelled half way around the globe, starting life in New York with Bill Laswell to be sent to Paris and Brussels for Anneli Drecker and G rard Depardieu to work with Zazou. The masters were then sent for re-mixing to Tim Simenon's London studio where along with Keith Leblanc and Guy Sigsworth they polished the track to its final form.

**"I'll strangle you" CRAM 80 12" and CD5**



CRAMMED

## DJ response sheet

Please complete and  
return as soon as possible

DJ Name \_\_\_\_\_ Style \_\_\_\_\_  
Club/Radio etc. \_\_\_\_\_ Country \_\_\_\_\_

Artist \_\_\_\_\_ Title \_\_\_\_\_

### Response:

Personal XL \_\_\_ Very Good \_\_\_ Fair \_\_\_ Poor \_\_\_ Other \_\_\_  
Audience XL \_\_\_ Very Good \_\_\_ Fair \_\_\_ Poor \_\_\_ Other \_\_\_

How do you program this record? Indicate A1/B1  
etc?

Warmup \_\_\_ Peak \_\_\_ Fodder \_\_\_ Other \_\_\_

### Audience Top 3

1 \_\_\_\_\_  
2 \_\_\_\_\_  
3 \_\_\_\_\_

### Personal Top 3

1 \_\_\_\_\_  
2 \_\_\_\_\_  
3 \_\_\_\_\_

Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

STEREO



WST 14143



# ELECTRONICS

REMI GASSMANN'S  
MUSIC TO THE BALLET

AS PRODUCED BY  
THE NEW YORK CITY BALLET COMPANY

UNDER THE DIRECTION OF  
**GEORGE BALANCHINE**



This is a STEREPHONIC recording

REMI GASSMANN

Electronic music to the ballet

Electronics

as produced by the New York City Ballet  
under the direction of

GEORGE BALANCHINE

OSKAR SALA

Five

Improvisations  
on Magnetic Tape

ELECTRONIC WORKS CREATED BY THE OSKAR SALA SOUND STUDIOS

**THE SOUND**—There is music of electronic instruments and music of electronic sound studios. The distinction is often fairly obscure. So many musicians and musicologists resort to arbitrary distinctions of convenience and aesthetic bias. The result is of course confusion on the part of the layman and the loss of a meaningful use of the term—electronic music.

Still, we are living in the era of a new world of sound, and of the first notable extension of sound production since Orpheus once touched the strings of his lyre. The composer is no longer the helpless child Busoni describes in his perceptive *Draft of a New Musical Aesthetics*. His fear that the development of musical art will be frustrated by the limitations of our musical instruments is, despite all present confusion, happily unfounded. On the contrary, we have inherited "a brave new world" of limitless possibilities and unprecedented artistic freedom. Even as early as the turn of the present century—shortly after that remarkable American inventor, Thaddeus Cahill, conceived a few musical sounds by means of electronic circuits—the primitive electronic tubes of his Telharmonium—Paul Valéry wrote, "We have been given no less than the totality of the acoustical..."

Thus electronic sound and music of electronic instruments have existed for some time. But only in recent years, encouraged by the advent of the tape recorder, certain electronic sound studios developed what is now commonly called electronic music.

These studios have made spurring use of electronic instruments and of basic electronic sound. They have constructed their music by electronically transforming sounds from traditional musical instruments, from the noises of nature, and from other familiar sound sources. Or they have taken the overtone free tones of individual generators, which the composer knows from his tuning fork, arranged them by tape-slicing, and embellished them by electronic distortion and manipulation.

In the music of Electronics, I chose to return to sounds of electronic origin, since I had at my disposal an electronic instrument of kaleidoscopic and practically limitless tonal possibilities. The Studio Transmutum, as designed and developed by Oskar Sala, made it possible to use this particular electronic instrument as an exclusive source of basic musical sound. Besides, its recent development incorporates the complete resources of the electronic sound studio as well. Hence, in this work, electronic sound, the virtuoso possibilities of the electronic instrument, and the further manipulations and techniques of the electronic sound studio, are for the first time inseparably bound together. They have been united so firmly that any previous derivations of sound from a total world free of overtones, or from less imaginatively ingenious manipulations of traditional sound material, became, for my purposes, unnecessary and certainly musically inadequate.

At the same time, I felt that there was an artistic means that provided a logical extension of our conventional musical textures.

There was now no reason to burn all bridges on our former musical paths, as some had thought. The electronic emancipation of sound need not become a dehumanized bellum of series and tonal equations. The machine art, so feared by many, could still retain those unponderable qualities of artistic performance, despite all precision that can be measured. What had perhaps changed was the relationship between composer and performer. As in early periods of musical art, idea and performance reciprocated again in effecting constantly new and unexpected creative possibilities. And now thanks to our technical resources, these moments could be retained or rejected immediately.

At in contrast to technical discovery, is always a continuation—not a beginning. New art is no exception. Here, by means of the unlimited resources of electronic sound, was a continuation of the unbroken sequence of electronic sound.

**THE INSTRUMENT**—The Studio Transmutum, as now perfected by the composer and inventor, Oskar Sala, was developed from the former electronic solo instrument, invented in the early thirties by Frederick Trautwein. As a solo instrument, in Mr. Sala's hands it became well known in Europe as the only electronic musical instrument with an untended, continuous tonal range, at the same time it also permitted a virtuoso solo development in performance.

Recently, this electronic instrument was incorporated as the sound-producing medium of a more expanded instrument that now includes all musical and technical resources of the electronic sound studio. The music of Electronics by Remi Gassmann, and the Five Improvisations On Magnetic Tape by Oskar Sala were produced by this purely electronic means—directly on tape, without the intermediaries of microphones.

**THE MUSIC**—Electronics is divided into eleven sections, separately entitled, Curian Alps, Overture, Waltz, Ein Post lake, Declaration, Song, Echo Street, Street Calda, Scherzo, and Lullaby. The Five Improvisations were conceived by Mr. Sala to design a quite different field of creative technique with electronic sound. In distinction to the carefully planned tonal aggregates, rhythmic distributions, and calculated idyllic elements, of such distinctly new musical structures as the Lullaby Street Declaration, and Scherzo sections of Electronics, Mr. Sala's Improvisations were achieved by spontaneous deployment of sound areas, called in the moment of emergence, and yielded into a unity that might be described as the "controlled accident" in sound. These live pieces represent a completely new type of improvisation, but fortunately one that does not disappear for ever after the moment of evocation.

So startling an innovation in sound did George Balanchine, the internationally famed ballet master and choreographer, consider Electronics to be, that he selected the work for its premiere performance in the New York City Ballet, which was presented at the City Center in New York on March 22, 1961.

## TECHNICAL DATA

Play this recording with any universal, micro groove stylus (.001 radius), preferably with a diamond tip. This recording is processed according to the R.I.A.A. characteristic. The original recording was made on two-track tape which was transferred without any further changes, directly to a master disc. In this manner the exact, original sound and the dynamic range were preserved as they were heard and intended by the performing artist in the recording hall. These pressings from the master disc were compared with the original tape by the Westminster music and engineering staff and only those pressings which proved to be a comparable match were accepted for commercial distribution.

For this recording of Electronics we suggest that you set your volume controls to produce very loud volume at the opening of side 1.

Dynamic Range: 51db  
Lowest Frequency: 15.4 cps  
Highest Fundamental: 3981 cps  
Highest Harmonic: 15806 cps

PRODUCED BY  
REMI GASSMANN & OSKAR SALA  
ENGINEER: PETER CUBEL  
EDITOR: OSKAR SALA  
MASTERED BY: RALPH HADZETI  
LINER NOTES ON OSKAR SALA  
COVER ART BY: ROBERT KLYNN  
PRINTED IN U.S.A.

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ethio stereo

COATES, London &amp; London Again Sates

Eric Johnson &amp; His Orch

WNN 18951/WST 14132

mono stereo

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*I love the way you love*

STEREO  
ALSTON  
77001

BETTY  
WRIGHT

*Including*  
**CLEAN UP WOMAN**

## SIDE ONE

1. I LOVE THE WAY YOU LOVE . . . . . (3:20)  
(WILLIE HALE AND WILLIE CLARKE)
2. I'LL LOVE YOU FOREVER HEART AND SOUL . . . . . (3:40)  
(WILLIE HALE-WILLIE CLARKE-BETTY WRIGHT)
3. I FOUND THAT GUY . . . . . (3:35)  
(THE CONFESSION)
4. ALL YOUR KISSIN' SHO'D DON'T MAKE TRUE LOVIN' . . . . . (2:35)  
(WILLIE HALE AND WILLIE CLARKE)
5. IF YOU LOVE ME LIKE YOU SAY YOU LOVE ME . . . . . (3:10)  
(CLARENCE REID AND WILLIE CLARKE)
6. CLEAN UP WOMAN . . . . . (2:40)  
(CLARENCE REID AND WILLIE CLARKE)

## BACKGROUND VOICES

The Raid Singers

## HORNS

Memphis Horns

## BASS GUITAR

Snoopy Dean,  
Ron Bopden,  
Edmund Collins,  
David Brown.

## GUITAR

Willie "Little Beaver" Hale,  
James Knight,  
Snoopy Dean,  
Jess "Beaver" Carr.

## DRUMS

Robert Ferguson,  
Robert Johnson,  
Jimmie Lee Herrell,  
Ivan "Nick" Marshall,  
John "Duck" Sandlin

## PIANO AND ORGAN

Arnold "Boss" Albury  
Clarence Reid,  
Bobby Birdwatcher,  
Boony Lalimora.

All songs were published by:

SHERLYN PUBLISHING CO.

except the following:

I FOUND THAT GUY - Jobete Pub.

AIN'T NO SUNSHINE - Interior Pub.

Strings and Horns were arranged by MIKE LEWIS

Rhythm Arrangements by CLARENCE REID and LITTLE BEAVER

Produced by WILLIE CLARKE & CLARENCE REID

Engineer: WILLIE CLARKE

Photographer: BRUCE MACCALLUM

Design: DRAGO

STEVE ALAIMO - MARLIN PRODUCTIONS

## SIDE TWO

1. I'M GETTIN' TIRED BABY . . . . . (2:40)  
(CLARENCE REID AND WILLIE CLARKE)
2. PURE LOVE . . . . . (2:20)  
(CLARENCE REID AND WILLIE CLARKE)
3. AIN'T NO SUNSHINE . . . . . (3:20)  
(PAUL WINTER)
4. DON'T LET IT END THIS WAY . . . . . (2:50)  
(WILLIE HALE AND WILLIE CLARKE)
5. LET'S NOT RUSH DOWN THE ROAD OF LOVE . . . . . (2:54)  
(CLARENCE REID AND WILLIE CLARKE)



*In my years as a Disc Jockey and Radio Program Director, I've had the opportunity of watching many performers' talents develop, but never as quickly or phenomenally as Betty Wright's. May I say, I am musically impressed with the sensational exhibition of soul which she portrays on her newest album, "I LOVE THE WAY YOU LOVE". It's truly a great bit-o-wax well recorded and beautifully put together. The sound is unmistakably, Betty Wright. Her success has come from hard work and a dedication to her art; music.*

*The album says it all, so read no more - Now's the time to LISTEN!*

*Right on,*

*Willie "Moon Man" Bacote WEBB Radio  
Baltimore, Maryland*

STEREO

77002

ALSTON

# JEMBELATINE BACCARA

A: LAURENT WOLF RE-EDIT MIX  
B: LOUL BRAZIL DRUMS MIX

**ritmo**  
dynamic



# JEMBELATINE BACCARA

A: LAURENT WOLF RE-EDIT MIX 8'07  
B: LOUL BRAZIL DRUMS MIX 5'02

WRITTEN BY GREGORY HUE, AUROREAU & LAURENT D'ALESSIO (GEM)  
PRODUCED BY LAURENT WOLF & CHRISTIAN LESTER  
EXECUTIVE PRODUCER CHRISTIAN LESTER  
PUBLISHED BY KTY BOY MUSIC Publishing France (Cedric Duvineau)  
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**ritmo**  
by **cybera**



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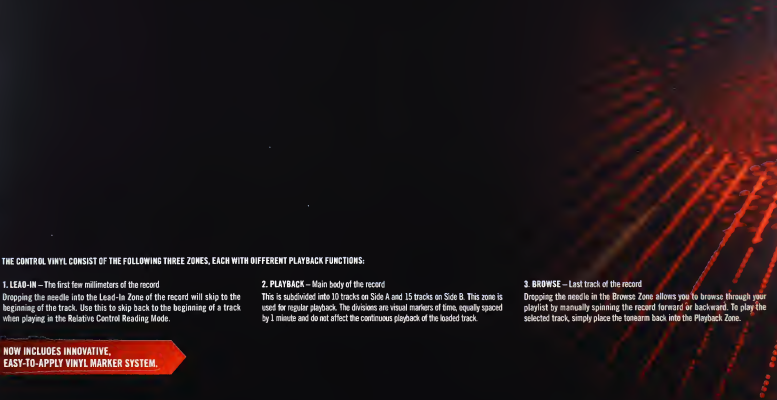
COMPATIBLE WITH VERSIONS OF  
TRAKTOR SCRATCH 2.1  
AND HIGHER



# TRAKTOR SCRATCH

CONTROL VINYL MK2  
BLACK





**1. LEAD-IN**—The first few millimeters of the record  
Dropping the needle into the Lead-In Zone of the record will skip to the beginning of the track. Use this to skip back to the beginning of a track when playing in the Relative Control Reading Mode.

**2. PLAYBACK** — Main body of the record  
This is subdivided into 10 tracks on Side A and 15 tracks on Side B. This zone is used for regular playback. The divisions are visual markers of time, equally spaced by 1 minute and do not affect the continuous playback of the loaded track.

**3. BROWSE** — Last track of the record  
Dropping the needle in the Browse Zone allows you to browse through your playlist by manually spinning the record forward or backward. To play the selected track, simply place the tonearm back into the Playback Zone.



RUDY RAY MOORE IS

# DOLEMITÉ

with his all girl army  
of Kung Fu killers!



**SIDE A** 1. Dolemite (Ben Taylor) 2. The Queen 3. Do You Still Care (Ben Taylor) 4. The Rumble 5. Mayor's Get-Away 6. Power of Your Love (Mary Love)  
7. Willie Green 8. When We Start Making Love (Mary Love) 9. The Hitman

**SIDE B** 10. Ghetto Expressions 11. Time is on our Side (Revelation Funk) 12. Creeper 13. The Jive Jungle 14. Flatland

**BONUS TRACKS** 15. Dolemite (Ben Taylor w/ Moore narration, film version) 16. Flatland (film version) 17. Human Tornado (from Human Tornado)

18. Miss Wonderful (from Human Tornado) 19. Dolemite Radio Spot version 1 20. Dolemite Radio Spot version 2 21. Human Tornado Radio Spot



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*In the Name of Allah*

# MUHAMMAD SPEAKS

The Time  
and What  
Must Be Done

VOLUME

3



**THE HONORABLE ELIJAH MUHAMMAD  
THE MESSENGER OF ALLAH**

"O Messenger, deliver that which has been revealed to thee from thy Lord; and if thou do (it) not, thou hast not delivered His Message."  
Holy Qur-on 5:67

"And we sent no Messenger but that he should be obeyed by Allah's command."  
Holy Qur-on 4:64

# MUHAMMAD SPEAKS...

Mr. Elijah Muhammad: Born in Georgia as a farm boy under his father who was also a farmer at that time and a Baptist Preacher, but who later joined his son after the coming of God in the Person of Master Fard Muhammad, to Whom be praised forever.

In 1931, in Detroit, Michigan, Almighty God chose Elijah Muhammad to be His Servant and Messenger to us, whom He said were the Lost-Found Members of our Nation (the Aboriginal Black People of the Earth). He (God) had come in answer to the prophecy that He would come in the last days of the rule of this world (the white people), searching for a lost people who were lost from their own native people and land for 400 years to redeem them. He taught Mr. Muhammad that separation was the only possible solution for us and our once slave masters' people; and that the time of judgment of this people had come for their evils done to us (their slaves) who were robbed completely of the knowledge of self and the knowledge of the true God and the true religion of God, the knowledge of the enemies or adversaries of God, and the people of God.

Mr. Muhammad—as you will learn from this record—is telling you the same thing here in this album that has been written. Mr. Muhammad's entire base of teachings and work, as God, in the Person of Master Fard Muhammad, to Whom praises are due forever, has given to him, is for separation of the so-called Negroes with a complete reform of what we were taught by our slave masters. He wants a place for his people that they can call their own (some of this earth). He seeks no violence to accomplish this aim. He believes that it is so clear and so true that neither friend nor foe should question him about his preachings of a reformation of the so-called Negroes (the Lost-Found Members of the Ab-original People of Earth).

He concludes by saying that, "Since we cannot get along in peace with our old slave masters' children, the only answer is separation, and the slave masters' children are obligated to give their father's servitude slaves' children a good send-off (something to go for self)." Mr. Muhammad further offers the present slave masters' children a chance to prove themselves to be honest in what they claim (that the so-called Negroes are free) without offering him some earth out of the 50 states that the government owns.

## MESSENGER MUHAMMAD

"It is impossible," Mr. Muhammad says, "to give us freedom, justice and equality, without some of this earth here that we can call our own, since we are doomed by them to be free. But, we will never be able to go free without something to go with. If we were to be freed with nothing to go with, we would be captured by any civilization, government, or people for slave purposes, as we were by the fathers of 'White America' in 1555."



## MUHAMMAD SPEAKS FOR OUR OWN

Buy all of the records that he is putting out as there are many more on many subjects pertaining to our own, that Allah has revealed to him in the Person of Master Fard Muhammad, to Whom praises are due forever.

Peace to the reader.

JACKET DESIGNED BY HERBART

PRODUCED BY **MUHAMMAD'S MOSQUE OF ISLAM NO. 2** 5335 S. GREENWOOD AVENUE, CHICAGO, ILLINOIS 60615

As Truth cannot be purchased, your purchase of this record is a contribution. This record is a gift to you in exchange for your contribution toward building a much needed educational center for blackmen in Chicago.

STEREO

JEWEL LPS 0050

2/2/2001  
JEWEL RECORDS  
\$5.50

REV. W. C. THOMAS, JR.  
I'M INTO SOMETHING I CAN'T SHAKE LOOSE



DEVOTIONAL SERIES

JEWEL RECORDS  
SERMON

STEREO

JEWEL LPS 0050

# REV. W. C. THOMAS, JR. I'M INTO SOMETHING I CAN'T SHAKE LOOSE

I am very proud to be the son of Mrs. Irma Thomas and the late Reverend W.C. Thomas, Sr. I am a graduate of Roosevelt High School, Dayton, Ohio; Central State University, Wilberforce, Ohio; Advanced Studies Interdenominational Theological Center.

I was called into the Ministry in 1956, and ordained in 1958. I am presently a Board Member of the North Western Association, Vice President Northwestern District SSBTU Congress, Advisory Board Northwestern Laymen's League, President Dayton Baptist Minister's Union, Board Member Dayton Urban League and Board Member of NAACP. Third Vice President Ohio Baptist General Association (State Convention), City of Dayton Charter Review Committee and Public Relations Officer State Congress of the Ohio Baptist General Association.

I was called to the Pastorate of the Canaan Baptist Church, 5130 Hoover Avenue, Dayton,



Ohio, with the assurance that the Lord would lead me in the right direction. Upon accepting the call to the church I was promised a small salary, due to the fact that the congregation had only a few struggling members who were willing to carry the load. With the help of the Lord the officers and members rallied together with the Pastor's program, and within a year purchased a church. Our goals have been reached far beyond our greatest expectations as we now have a Baptizing pool, choir stand, chairs, carpet in the auditorium, furniture in the Pastor's study, black topping on our parking area and presently a nursery is under construction.

Our Church has grown rapidly and made tremendous progress and God has enabled me and my people to enjoy all of his blessings.

Autobiography by: Reverend W.C. Thomas, Jr.

Sermon Composed & Delivered by: Rev. W.C. Thomas, Jr.

SERMON PUBLISHED BY: ZION (BMI)

Cover Design..... Esther Liberto  
Cover Art..... Katy O'Mary  
Producer..... Sammy Stevens

JEWEL RECORDS

728 TEXAS, SHREVEPORT, LOUISIANA 71101 U.S.A.

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**BROTHER MAZE JACKSON**



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MAZE*

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ATLANTA, GEORGIA 30301

ALBUM COVERS & RECORD PRESSING:

*Cherokee Album Corporation*  
*"From the Land of the Cherokee"*



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*INFORMATIVE*

*SPIRITUAL*



**REV. THOMAS MASTERS**

# 'THE MIDNIGHT CRY'

*PAUL and SILAS PRAYED at MIDNIGHT*



Utilizing his mother's coffee table for his pulpit since the age of three or younger, Rev. Masters has enjoyed his preaching immensely. He possessed a speech impediment that was audible but not comprehensible. This baffled his listeners as they were eager and curious to know that the young lad (not even baptized) had to say. They could understand the word "Jesus" and a few other words occasionally.

When he was five years old, the Sepia Magazine in Ft. Worth, Texas, took two hundred eight pictures and published an interesting story of him. At a luncheon given for him, his grandmother, and his family at the publishing house, Rev. Masters was asked to offer the blessing. While a few words were being uttered by the hostess, Rev. Masters spoke to his mother and said, "give me an inspiration quickly." She answered his request unnoticed, and the alert lad offered the blessings of God for the partakers beautifully.

Rev. Masters often makes the assertion that as he grows in stature and grace, he learns to depend more on Jesus and less on his mother. Although his mother, Mrs. Isobell Masters, has been an intellectual demagogue in her son's career and has suffered the hardships and joys along with him, she also can appreciate his mental, spiritual, and intellectual growth, and she can look back and say "I fought a good fight, I kept the faith and I will finish my course."

Mrs. Masters is writing a book on the startling life-story of herself and her gifted son.

Releases:

Here Comes the Champion  
What is Your Destiny

Your Boss and Mine  
The Midnight Cry

Address: Post Office Box 1595  
Altadena, California

# TEN STEPS OF A PLANNED PRESENTATION

by CLOYD S. STEINMETZ  
Sales Training Director  
Reynolds Metal Company

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by Cloyd S. Steinmetz

A DYNAMIC DESIGN FOR SUCCESSFUL SELLING

Cloyd S. Steinmetz - teacher and trainer of America's top salesmen - reveals the Ten most important steps to success in selling: a PLANNED PRESENTATION.

FOLLOW THE PROVED PATHWAY OF EXPERTS.

## 10 STEINMETZ STEPS TO SUCCESSFUL SELLING . . .

### SIDE ONE

- STEP #1:** AN ENTHUSIASTIC DESIRE TO SERVE; the backbone and underlying philosophy of every successful salesman.
- STEP #2:** AN ADEQUATE KNOWLEDGE OF THE PROSPECT. Product knowledge is important; prospect knowledge is vital.
- STEP #3:** A DEFINITE PURPOSE FOR EVERY CALL. A call without purpose is a call without reason.
- STEP #4:** CARRY SOMETHING IN YOUR HAND; a tangible. Or carry something in your head; a new idea.
- STEP #5:** OPEN EVERY PRESENTATION WITH A "HEADLINE". Capture attention and you've captured interest.

### SIDE TWO

- STEP #6:** BRING SOMETHING WITH YOU; a visual tool that will hold and focus attention.
- STEP #7:** A FORMULA THAT PERSUADES: N, B, P.  
N = Needs - B = Benefits - P = Proof.
- STEP #8:** ANTICIPATE OBJECTIONS; turn them into buying reasons.
- STEP #9:** NEVER BE SATISFIED WITH THE COMMONPLACE OR THE ORDINARY; THINK BIG!!
- STEP #10:** PUT ACTION INTO THE 9 STEPS THAT HAVE GONE BEFORE: ASK FOR THE SALE.



### CLOYD S. STEINMETZ

CLOYD S. STEINMETZ has literally taught thousands of the nation's top-ranking salesmen how to sell.

Director of Sales Training for the Reynolds Metal Company, Mr. Steinmetz is the only man to have served as President of both The National Society of Sales Training Executives and the American Society of Training Directors.

A graduate of Ohio State University, he has proved the practicality of his field-tested methods as the New York State Manager for a specialty selling firm, and in his present position with one of the country's largest industrial organizations.

He travels extensively to meet the demands of a crowded lecture program, and also contributes liberally to the literature of modern sales methods and manpower development.

## THIS ALBUM INCLUDES A PRINTED BOOKLET OF THE ENTIRE SCRIPT

Use it to gain maximum benefits from your study of TEN STEPS OF A PLANNED PRESENTATION. Read the printed script as you listen to the recording. SMI recommends this "Double Sensory" method of absorbing information. Its consistent use will greatly increase your powers of concentration and retention.



Produced exclusively by:

**SUCCESS  
MOTIVATION®  
INSTITUTE,  
INC.**



WACO, TEXAS

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World's Foremost Producer of Executive, Sales Training and Personal Development Recordings and Courses.

\$10



STEREO



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JEANETTE JACOBS DENNY LAINE CHRIS WOOD  
GRAHAM BOND HAROLD MCNAIR PHIL SEAMEN

GINGER BAKER'S

AIR FORCE

RICK GRECH REMI KAGAKA



A PRODUCT OF POLYDOR-ENGLAND

YELLO



BOSTICH

# YELLO

## SIDE I

BOSTICH  
SHE'S GOT A GUN

## SIDE II


DOWNTOWN SAMBA  
DAILY DISCO

DIETER MEIER: VOCALS  
BORIS BLANK: ELECTRONICS, BACKING VOCALS  
CARLOS PERON: TAPES

PRODUCED AND ENGINEERED BY BORIS BLANK AND URSPI WEBER  
RECORDED AT YELLO STUDIO AND POWERPLAY STUDIO  
PAUL RIGOUT: SLEEVE DESIGN



BOSTICH (New Field) is single 45 from our 2000 PLEASURE  
SHE'S GOT A GUN (Previously Unavailable)  
New version of DAILY DISCO 32  
DOWNTOWN SAMBA (Original from our 2000 PLEASURE)  
ONLY 5000 (Original from our 2000 PLEASURE)  
YELLO are  Recording Artists

YELLO® Licensed thru  100000



PC 33199

Columbia



ORIGINAL SOUNDTRACK RECORDING

DINO DE LAURENTIIS Presents

**CHARLES BRONSON**

In a Michael Winner Film

**"DEATH WISH"**

Music Composed, Conducted and Performed by

**HERBIE HANCOCK**



A Paramount Release

PC 33199

DINO DE LAURENTIIS Presents

# CHARLES BRONSON

In a Michael Winner Film

## "DEATH WISH"

Music Composed, Conducted and Performed by

# HERBIE HANCOCK

Co-starring VINCENT GARDENIA, WILLIAM REDFIELD and HOPE LANGE  
Music by HERBIE HANCOCK from the new "DEATH WISH" by BRIAN GARFIELD  
Screenplay by WENDELL MAYES Produced by HAL LANDERS and BOBBY ROBERTS  
Directed and Co-Produced by MICHAEL WINNER TECHNICOLOUR A Paramount Release

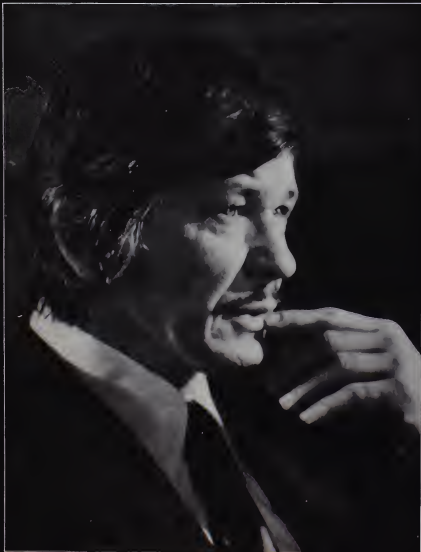


SIDE ONE: DEATH WISH (MAIN TITLE) / JOANNA'S THEME / DO A THING / PAINT HER MOUTH / RICH COUNTRY

SIDE TWO: SUITE REVENGE: A. STRIKING BACK, B. RIVERSIDE PARK, C. THE ALLEY, D. LAST STOP, E. 8TH AVENUE STATION / OCHOA KNOSE / PARTY PEOPLE / FILL YOUR HAND

Produced by David Robinson and Herbie Hancock for David Robinson & Friends / Recording Engineer: Fred Catello, a Product of Catello Sound Company, San Francisco, California / Arranged and Conducted by Jerry Peters / Recorded at the Burbank Studios, Burbank, Ca.; Western Recorders, Los Angeles, Ca. and Wally Heider Studios, San Francisco, Ca. / Mastering by George Horn, Columbia Recording Studios, San Francisco

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New York, N.Y. 10019 - "Columbia" is a Musical Reg.



National  
Radio Month  
1975

radio is beautiful

radio





**Radio  
Information  
Office**



Charles T. Jones, Jr.  
Director

Dear Broadcaster:

The attached speech is designed to be given before business groups such as Kiwanis, Rotary, Chambers of Commerce, Women's groups and religious, educational and charitable organizations in your community. The text should be integrated with the audio tracks on Side B of the Radio Month disc. The audio tracks are not cleared for broadcast and may not be used on the air. There is, however, no time limit on this material, and, while the speech was prepared specifically for Radio Month, it may be delivered at any time and as often as you feel the material is appropriate.

We suggest that you dub the audio tracks to tape or cassette to afford you a more convenient method of presentation. That way you can push the button yourself, or take an engineer or producer with you who can assist in your presentation by following the simple cues and timings.

The speech is designed to provide maximum flexibility. You may substitute local material where appropriate, or add your own material (either written or audio) to best suit your particular audience. For example, you may wish to replace the "Lake Muskegon" commercial with a local commercial, or you may wish to add a local spot. You may want to add facts about your station's ratings during the RADAR section.

As it stands, the speech should run about thirty minutes. We hope your audience will find the material entertaining and that you will have fun delivering the speech. At the same time, we hope your audience will leave with a better understanding of radio and a greater appreciation of the outstanding job that your station does in serving the community.

Radio Information Office  
National Association of Broadcasters

Design A  
For Model "R" and "5000" series.



Design B  
For Model "DM" Meters.



# 1975 Postage Meter Ads

These are your new, 1975 National Radio Month postage meter ads. The two styles shown here are available from Pitney-Bowes, Inc., for use on your P-B postage meter.

Low in cost, these miniature billboards serve as a natural cross-media tie-in to support your station's radio promotion—not only during Radio Month, but throughout the year! Put them to work for you. They'll carry the good word about radio to your clients and other correspondents every time you stamp and seal your mail.

NAB members enjoy a special discount from Pitney-Bowes on orders for either of

these plates. The NAB member price for design "A"—for use on all P-B meters except the "DM" model—is \$17.00, plus tax where applicable, postage paid. Design "B" is for use on all P-B model "DM" meters. The price is \$10.00, plus tax where applicable, postage paid. Be sure to include the model or serial number of your postage meter machine on your order.

All Pitney-Bowes sales representatives have been informed by the factory of the availability of these special radio meter ads. You can place your order through your local Pitney-Bowes sales office or expedite it yourself by using the special pre-addressed order card provided below

an



public  
relations  
aid

## Pitney-Bowes, Incorporated Stamford, Connecticut

### Gentlemen:

Please enter our order for the 1975 National Radio Month postage meter ad plates as specified. Thank you!  
Design A \_\_\_\_\_ (quantity) at \$17.00 each for "R" and "5000" series.  
Design B \_\_\_\_\_ (quantity) at \$10.00 each for "DM" desk model meters.  
Our meter model or serial number is \_\_\_\_\_  
Add any local tax that may apply.

Station \_\_\_\_\_

Street Address or P.O. Box Number \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip Code \_\_\_\_\_

Name of Ordering Official \_\_\_\_\_

**Pitney-Bowes, Incorporated**

Walnut and Pacific Streets

Stamford, Connecticut 06904

# Radio Month Speech

National  
Association of  
Broadcasters

1771 N Street  
Northwest  
Washington, D. C.  
20036



## RADIO IS BEAUTIFUL

Radio is beautiful -- for many reasons. One reason is that American radio is free -- free in two ways. It's free from government control of programming and news, and it's free to you, the listener. Isn't that beautiful?

In technical areas, such as position on the dial, power of transmission, operating hours -- in these areas the government tells radio stations what to do. But the most important fact is that it does not tell radio it must carry certain types of programs or only certain news. In programming news and sports and music and public service, radio is responsible only to you, the listener. And isn't that beautiful?

What about that other way that radio is free -- free because advertising pays the cost? The same remarkable system that has made America the greatest country in the world, allows radio to work. It's called free enterprise. I have good news and bad news for you today. The bad news is that we're going to have a lesson in free enterprise. The good news is that it's going to take only one minute.

Cut #1: Free Enterprise/Josh Richman      Time: 1:00

Out cue: "...and that's free enterprise."

Isn't that beautiful. Everybody needs shoes, and everybody listens to the radio, and that's free enterprise.

Does everybody listen to the radio? Well, not quite. Those of you who served in the military learned that there's always ten percent who do not get the word. In radio broadcasting we've reduced that to only four percent. That's right. 96% of the American people 12 years of age and older listen to radio during the course of a week. That's 161 million people. These figures came from a recent study called RADAR. This radio study was sponsored by all of the broadcasting networks, and by the way, they are all very much in the television business, too. The study came up with some definite evidence of who listens to the radio, when they listen, what they listen to, where they listen, and why they listen. And these new data will stand up to the rigorous scrutiny of human skeptics and the callous computer. RADAR showed that during the typical day, 138 million people listen to the radio, and they listen for an average of MORE THAN 15 quarter hours a day. Isn't that beautiful?

That's the who and the when. Now how about the what and where. News and sports and music and information. Entertainment and weather. Editorials and commentary. All of these things are heard on 48 million car radios and in the 99% of the homes in this country that have at least one working radio. Americans wake up to a clock radio and fall asleep to the sweet sounds of music from a pillow speaker. There are radios under hair dryers, and on tractors; inside our sunglasses;

outside on the patio, or purring into the ears of lovers on a beach. Radio is on planes and boats and trains. You'll find it going up an elevator, or down a country lane; in a cab or a truck; in a supermarket and your dentist's office. We make our cows listen to radio and they produce more and better milk. We feed radio to our hens and egg production increases. Wherever you go . . . there's radio.

Today's radio is news machines and microphones; turntables and telephones; rock and Bach and sports and spots. It's people in cluttered newsrooms writing 48 news broadcasts a day. And today's radio is an intensely personal media. It's one broadcaster talking to, entertaining and informing one listener. Radio is not only personal, but it provides an intimate and emotional experience as well. Radio provides the kind of experience that no two people will react to in the same way.

Cut #2: A Day in Sound

Time: 3:22

Out Cue: (Sound of car crash)

There. You may not realize it, but words were not used to explain what was going on, and yet you know exactly what happened. The fascinating thing is that the person sitting next to you knows exactly what happened too. But his interpretation will probably be quite different than yours. What did the baby's room look like? Or, indeed, was the baby in a room of its own? Did the mother have on a robe?

4.

Did she have curlers in her hair? What kind of a car did the man drive? Where did he work? Your answers to these questions are your own, the result of your background and your emotional make-up. And only sound, without the intrusion of someone else's pictures, can communicate on such an intensely personal level.

Cut #3: You Don't Look Like I Thought You Would Time: :30

Out Cue: "Well...sniff."

Everyone who has ever listened to the radio has formed a mental image of what the air personality looks like. And more often than not, your mental image improves the broadcaster's appearance. Because of this unique ability to communicate on an intensely personal level, radio can provide the most effective form of advertising. Radio involves the listener and provides the opportunities for a personal reaction to commercials ... commercials like these:

Cut #4: Commercial Montage Time: 1:00

Out Cue: "...oh my god."

Personal involvement, individual reaction, and the listener's imagination. This begins to explain why radio can sell so well. People really "experience" a radio commercial.

5.

They become involved in it. For example, listen to the third child in this spot. There is no way you can keep from becoming involved in helping this little boy deliver the sponsor's message:

Cut #5: Taystee Bread Time: 1:00

Out Cue: (singing) "B R E D"

Isn't that beautiful. I'm sure all of you were trying to help that little boy get the message straight. I know I was, and I've heard that particular announcement dozens of times.

We've already demonstrated how radio requires you to use your imagination, but let me give you an example of your imagination at work during a commercial:

Cut #6: Speakeasy Time: 1:00

Out Cue: "...spray baby, spray."

I won't ask you what they were doing. We used a variation of that spot in this year's Radio Month package, and I'd like to play part of that spot for you so you'll find out what really was happening.

Cut #7: Imagination Game Time: :30

Out Cue: "...making these funny noises."

6.

If what you imagined was more fun or more interesting, give your imagination 10 points. Now, I'd like a show of hands. How many of you scored 10 points? Isn't that beautiful?

Radio's ability to combine your imagination and personal involvement provides another unique opportunity -- the opportunity to establish a mood. Beautiful background music and poignant words combine to paint a picture of rest and relaxation for the listener.

Cut #8: Lake Muskegon

Time: 1:00

Out Cue: "...at fifty-two East Monroe."

Advertisers like the fact that they can concentrate their campaigns specifically on their most important customers through radio. Differently programmed stations appeal to differing demographic audiences: young, middle-aged, or older people. For this reason, radio means more efficiency in the advertising investment, because on radio, advertisers can pick their most productive population segments and concentrate on them.

I could talk for hours about why radio appeals to so many Americans; about why 96% of the people listen to radio. I could go into detail about individual programming, about news, and spots, and music and information and weather. I could remind each of you about the absolutely invaluable service that radio -- and only radio -- provides during emergencies.

7.

I could talk for hours and hours about why, to knowledgeable advertisers, radio is sounding better and better, or I could boil it all down to three little words -- Radio is beautiful!

Cut #9: Radio is Beautiful/Ray Stevens Time: 1:00

Out Cue: (singing) "...in every way." (fade)



WHEREAS, radio broadcasting is an essential service in creating public awareness to constantly changing situations in community, state, nation and the world, and

WHEREAS, radio advertising stimulates commerce which helps to maintain a stable economy, and

WHEREAS, our radio stations consistently offer facilities for furthering civic projects that benefit all, and

WHEREAS, radio broadcasters stand in constant readiness to give selfless aid in times of crisis, and

WHEREAS, the radio broadcasting industry has endeavored to provide all listeners with programs designed to inform, educate and entertain, now

THEREFORE, I \_\_\_\_\_, by the authority vested in me by the people of \_\_\_\_\_, proclaim that May be observed as

## N A T I O N A L   R A D I O   M O N T H

and call upon all people to note the record of achievements of the radio broadcasting industry,  
its personnel and the theme

**RADIO IS BEAUTIFUL**

By: \_\_\_\_\_

Attest: \_\_\_\_\_

Date: \_\_\_\_\_

# SOUNDS OF NEW MUSIC

## THE COMPOSITIONS

Baritone  
Steel Foundry: Mosolov  
Onesie: Danc Meylusa  
Dance: Cage  
Ionization: Varese  
Ancient Harp: Cowell  
Banshee: Cowell  
Sonic Contours: Usachewsky  
Fantasy in Space: Luening  
Spectrum: S. El-Gabli

## THE EXPERIMENTS

Usachewsky: Transposition  
Reversion  
Composition  
Marrin: Natural Pipes  
(Bass for Music Concrete)  
Jacobs: Tape Loops  
Rhythms  
Sonata for Loudspeaker

FX 6160

FOLKWAYS RECORDS  
and Service Corp.  
NYC USA

Notes by EUGENE FRUCK

The compositions on Side 1 of this record represent attempts at new means of musical expression. Some utilize conventional musical instruments and sounds in startlingly new ways, giving an impression of an actual "new" sound being created; some use instruments new to music (electrical, mechanical and natural) adding to the composers' palette of timbres and tonalities. Whether or not these works come across as music depends upon listener reaction -- and most of them have been heard so seldom that no public verdict is possible. What is important is that the spirit of invention -- as differentiated from that of creation -- is being kept alive in a period when invention for material gain threatens to leave the tools of culture far behind.

### SIDE 1, Band 1: BAINFAHRT

is a musical version of a sort of narrow-gauge "Tounerville Trolley", performed in Germany in the mid-Twenties - before Spike Jones. Tubas and trombones, whistles and woodwinds create a cartoon image. This type of music first found favor in Burlesque orchestras at the turn of the century and continues, much to every child's delight, to be the standard accompaniment to the animated cartoon of today.

### SIDE 1, Band 2: SYMPHONY OF MACHINES -- STEEL FOUNDRY

by Alexander Mosolov, was written in the Soviet Union in 1928. Here is another image, this time of something quite real. Almost every listener is able to picture some sort of factory, with its relentless, pounding, changing movement of machines. The only concrete clue to the Steel Foundry is the constant rattling of a thin sheet of metal -- the only non-conventional instrument in the orchestra.

### SIDE 1, Band 3: DNEPRISTROT - DNEPIER WATER POWER STATION

by Julius Meylusa is another Soviet product of the Twenties. In it we hear of the initial work on the dam, the digging of the foundations and the sinking of posts, through the medium of a conventional orchestra.

### SIDE 1, Band 4: DANCE

by John Cage (1944) is played on a "prepared" Steinway piano. Cage has invented a new instrument, transforming the timbre and pitch of the piano by attaching a variety of rubber, wooden and metal objects to the strings at different angles and distances from the damping points. The resultant sound is similar to that of a gamelan orchestra -- gongs and percussion. The timbres of the instrument are used to emphasize the rhythmic patterns which form the basis of Cage's work. Traditional thematic and harmonic development have been dispensed with. What harmony exists is a blending of timbres. The rhythms and overall sound suggest primitive music.

### SIDE 1, Band 5: IONIZATION

by Edgar Varese, written in 1926, is music put together in an entirely unconventional manner. Varese recognizes timbre, pitch, intensity and duration as separate entities, to be blended without being dependent upon each other. In Ionization the use of the siren might seem spectacular in itself; actually it adds another dimension, that of indefinite pitch, to that created by the rhythmic section, which in turn is part of the scheme laid out by Varese to express the world as he saw, felt and knew it.

### SIDE 1, Band 6: AEOLIAN TAMP

is by Henry Cowell, who first used "tone clusters", groups of notes played by leaning fists, arms and palms across the keys of a piano. In this piece he also makes new use of the existing instrument by plucking the strings of the piano.

### SIDE 1, Band 7: BANSHEE

by Cowell is a spectacular example of the novel use of an existing instrument. By scratching, plucking, pounding and sweeping the strings and taking full advantage of the strings' sympathetic vibrations, the composer has perfectly evoked the Banshee of Irish and Scottish folktales, the female spirit whose wailing forewarns families of the approaching death of a member. Cowell has almost entirely obliterated the sound of the original instrument, so that all attention can be drawn to the work itself.

### SIDE 1, Band 8: SONIC CONTOURS

by Vladimir Usachewsky, exploits the resources of piano sounds by means of tape recorders and certain other electronic devices. Usachewsky writes that "In magnetic tape we have the multiple means of modifying musical sound after they have been recorded, or while they are being recorded. This is possible because of the flexibility with which tape can be cut up, spliced in any order, reversed for playing backward, speeded up or slowed down or erased at any point, etc., etc., etc. By our own experience use sounds well below and above the conventional piano range, modify the tone quality of the sounds within conventional range, and electronically repeat any such sounds by means of a specially designed gadget. The sounds produced by the latter create a peculiarly dimensioned impression and permit many individual variations in dynamic level in notes sounding simultaneously."

In a report on the first demonstration of tape experiments at the Composers Forum, May 9, 1952, Henry Cowell wrote: "One might add that Usachewsky's electronic repetitions are controlled and vary from three or four to an indefinite number in the space of a quarter-note at about tempo allegro, one would not expect such a series of mechanical repetitions to be related to human experience, yet to nearly everyone the effect seems to suggest some half-forgotten, elusive experience."

### SIDE 1, Band 9: FANTASY IN SPACE

is by Otto Luening, an alumnus of Usachewsky's at Columbia University. The composer has created a

"performance piece" in which the agility of a single flute is exploited. Although the acoustic resources of the tape recorder were used, Luening's avowed aim was to produce a piece which would communicate with an audience "conditioned to impressionistic, virtuoso and tonal music."

# SIDE I, Band 10: SYMPHONIES IN SONIC VIBRATION -- SPECTRUM #1

is by Halim El-Dabh, who was born in India and now resides in the United States. In notes provided in May, 1957, the composer describes his work as follows: "In my Symphonies in Sonic Vibration, I make use of traditional musical instruments (old and modern, such as bongos strapped to a piano) for the main purpose of producing vibrations, tonal shades, timbres and sound spectrums rather than melodies or harmonic progressions. The resulting vibration, and entity in itself, is used as direct expression for communication.

"The notation used for the instruments of the orchestra is traditional, except that it is written in a certain way to help release the desirable sonic-vibration (spectrum) for each specific composition. A technical knowledge in instrumental juxtaposition, along with sensitivity to overtones and sympathetic resonances, might enable the composer to master the media of sonic-vibration. I make use of a special notation simultaneously with the traditional one to help me clarify the intensity and timbre of the sonic-vibration and also its quality and shape.

"Some of the technical aspects that I attempt to use for the release of specific sonic vibrations are by allocating certain notes that are in actual pitch and other notes that are in harmonics. I treat each group allocated with its sympathetic resonances within a syntax of heterophonous notes and delineated notes. (See figure of notation)."

## Symphonies in Sonic Vibration Section from Spectrum No 1

Halim El-Dabh  
March - 1957

M.M.  $\text{♩} = 60$

Intensity & timbre

quality & shape

Suit. of the configuration  
of the trumpet, piano

Sympathetic resonance

+ heterophonous  
merged  
delineated

+ heterophonous  
merged  
delineated

pulsation

SIDE II of this record is meant as a tool for those using new sounds and techniques in composing. There are basic sounds (some of which are hard to come by) and basic sound patterns, together with examples of how these sounds and patterns may be utilized.

# SIDE II, Band 1: TRANSPOSITION

is described by Vladimir Ussachevsky as the first and simplest principle used in making tape-music: "Most tape recorders have two speeds, and so any sound you record is immediately available in two versions, the original and one an octave higher -- or an octave lower. If you have two tape recorders, then any sound can be recorded up or down as many times as one wishes. "All the sounds on Band 1 --

from the high hiss to the low, bell-like tone -- originated from a single tone, the lowest "A" on the piano, which is 27.5 c.p.s.

# SIDE II, Band 2: REVERBERATION

is described by Ussachevsky as another simple device for modifying the quality of a recorded tone -- by the electrical repetition of tones at fixed intervals. The same sequence of tones heard on Band 1 is repeated here, subject to reverberation.

# SIDE II, Band 3: COMPOSITION

written by Ussachevsky and presented at a Composers Forum in May, 1952, as an experiment based on the tones heard in Band 1.

shows Ussachevsky's utilization of the reverberated material heard on Band 2.

represent the type of fundamental tones used in *Musique Concrète*. They are natural tones not necessarily because they derive from Nature but because they are obtained from non-musical objects that surround us. For the tones heard here Roger Maren, aided by Frederic Ramsey, Jr., hung pipes.

*La Musique Concrète* which has been developed for the past five years at the *Radiodiffusion Française* in Paris is still practically unknown in the United States although it has had several concerts and radio broadcasts in Europe. It is unfortunate that the momentary lack of this opportunity forces discussion to precede audition, but since the music has attracted considerable attention as a significant new possibility, such a procedure seems warranted. The discussion would best begin, though, with traditional music, for the radical nature of concrete music is most clearly seen in its deviation from the traditional materials and practices.

Functions of the consonant material are also reflected in notation. Notes, which are often thought to represent pitch and duration, really represent the interval between the successive half notes—twice the duration of a quarter note, for example, but neither represent any particular length of time. And although there can certainly be differences in degrees, notes really represent only ratio of pitch. For example, a clarinetist with a flat instrument reading the notation for F<sub>4</sub> would produce a different set of pitches from those produced by a violinist reading the same notes, and if one played more slowly and softly than the other, the difference in timbre or timbre itself would result. We would have doubt that both were playing Yankee Doodle, because the essence of the musical expression is in the structure of energy expressed as between pitch levels and duration. As anyone knows who has played a Beethoven symphony on cut-of-tune piano, this is true of concert music.

tions every dimension of the originally intended sounds is changed—pitch, intensity, and probably duration. Furthermore, as in the Yankee Doodle example, the characteristic timbre is entirely different. Clearly the essence of the structure is a set of pitch and durational ratios for which sound functions only as the material in which to express them. The peculiar sensuous characteristics, having been entirely changed with no damage to the structure, are entirely irrelevant to it.

It is true, of course, that purely sensuous characteristics are quite important to the total expression of a work, but the expressive possibilities of pitch and duration are the primary elements of music, and that many works have been conceived with no other terms. In fact, before the appearance of Gabrieli's *Sacrae Symphoniae* around 1600, composers did not prescribe any particular instruments whose sounds would be used to express the particular sonorous material. The use of instruments is increasingly greater part in the conception of works, not relations have been the sole *structural* elements in western music. Basic structural changes have only come about in the last few hundred years. In the last few centuries a syntax particularly rich in possibilities—called tonality—has been the accepted ordering agent. In our time, Schoenberg created a new note syntax when he renounced tonality. (And this is not to say that tonality implies, an extension of the old.) Novel rhythmic structures such as these of Messiaen and Stravinsky as note conceptions. And compositions using new scales and rhythms, and new kinds of note structures, although they include a great many more notes and possibilities, just as with Yankee Doodle, the structure of all music in the foregoing systems remains the same, the kind of sound which impels the work.

Peculiar esthetic qualities are considered as adjuncts to the subject which is the note structure. Sometimes these qualities are employed only to clarify the nature of a polyphony, which frequently they are used to express. But, in the end, they are not important. But, since there seems to be a psychological connection between the kind of expressivity possible in note structure and the kind possible in sound, the latter is also important. The importance of sound is not in itself a subject for discussion. But, since the subject of this book is the use of sound in music, it is necessary to mention it. Even though the expressivity of sound has often been given an important place, in traditional music it has no structural function and is not used (except in pet bourgeois music) as a criterion of value or as a criterion of vulgarity or weakness in music of traditional structure. The extent to which the purely sensuous material is used for reasons other than the enriching of structure, and the extent to which the structure is used for the sensuous material, are the prime concern of some com-

is but one of the "experiments in synthetic rhythm" prepared by Henry Jacobs of Station KPFA-FM in Berkeley, California, in 1953 and 1954. Mr. Jacobs describes his experiments with tape loops and rhythmic patterns by narrating on the record.

as a dangerous point had been reached for a music based on note structure. The façade had begun to be heavier than the foundation, and to avoid disaster, many composers had turned to the safety of the past. More radical musicians, however, began to touch on more interesting possibilities. For example: Schoenberg's *Klangfarbenmelodie*, used more successfully than Webern's, "melodized" note structure, formed a timbre, and so on. Webern used a Webern structure, but was radically different from the familiar one that most listeners, being at a loss to follow it, may only perceive the relations of its parts. The pieces, however, these are so carefully arranged that it is possible to feel a coherence strong enough to "carry" the work. And Olivier Messiaen has written at such a pitch level, intensity, and mode of attack that he has used as structural elements (*Mode de Valeurs et d'Intensités*, for piano, is a good example). Although both these men have employed note structures and traditional forms, they have also shown that elements of the old façade might be used as independent structural elements for an entirely new type of music. John Cage, on the other hand, has abandoned note structure, and has used a type of "prepared" piano, percussive instruments, and electronically produced sounds. But most important of all in this direction are the works of Edgar Varèse because they have shown that intensity, pitch, and duration can all be used as structural elements of music almost completely divorced from any traditional reminiscence, yet powerful and solid music of extreme intensity. The success of Varèse's works is a tribute to the fact that the new music has conquered the formidable obstacle of present performance possibilities. Most of his compositions, if they were to be heard at all, had to be written in notes for men to perform. The new music is being composed in performing traditional forms. The obviously a useless and painful limitation for a composer whose music is tending beyond notes. In fact, with these limitations, the new music has not yet realized beyond notes even if they were so useful. New means are necessary, and, in offering them, the experiments in concrete music show a way out of this impasse. The new means suggest important new methods and concepts.

"The concrete experiment discovers that within the ear is a sense having almost no connection with the musical ear—a sort of sonorous eye, sensitive to the forms and colors of sounds and, (since there are two ears as well as two eyes), to the effect of relief. Imagine a chord of three tones, each one characterized, in addition to its relatively pure fundamental,

by bizzarros and colors: one of these tones is a pulsation, another is a series of fluctuating attacks, the third is an "aeolian" which does not seem to result from the agitation of any sonorous body. Furthermore, the material of these notes changes. Not only are they different, but each evolves. Finally, they are dispersed in space where they trace trajectories. In this example the tones, in addition to the chord which they hold, make sonorous forms and colors appear and evolve in time and space. Concrete music is not nothing but the most gripping of this phenomenon-to which I have only implicated with which no instrument had yet permitted use to work."

The principle of concrete music rests on the fact that one can produce and isolate the elements of sonorous material, transform them in all possible ways, and, finally, compose them according to a technique offered by new mechanical and electronic resources. The material includes all possible sounds—imaginable or not, natural or synthetic—that can be recorded. The act of composition consists in working directly with the recording tape.

The production and isolation of the elements of sonorous material was, of course, impossible when a sound was fleeting and its elements were separated from each other as soon as it was produced. But by repeating one can "capture" it, allow it to be repeated, slowed down, submitted to many variations, and, finally, one can submit a single sound to a group, one can make it the center of interest or lack of one, and by searching for any repetition or evolution in the material in the duration, even though the material is not repeated.

Finer analysis may include the isolation of elements—the attack, body, extinction, etc. Pushing the analysis further, one may find that the elements themselves are made of individual strands somewhat analogous to vowels in a polysphony. And since each strand is a concept of repeating or developing itself, it is possible to isolate and isolate the components of groups. Furthermore, it is possible to characterize these isolated elements. An attack may be perceived as a group of elements, or as a group such as that produced by a bow drawn lightly over a string. The body of the sound may have a constant intensity, or its intensity may vary in a certain way. The taste in any number of patterns. The various elements may have one or several fundamental tones, a brilliant timbre, or a dark timbre, or may be characteristically bright or dark in color.

Such knowledge is of paramount importance to the concrete musician since part of his work consists in the manipulation of original sound material. Three types of manipulation are used—transmutation, transformation, and modulation. All three types are made possible because sound, when recorded, takes an spatial

<sup>3</sup> The foregoing several sentences apply, of course, only to that music called "pure"—that is, music which does not depend on structures outside of itself. Composition referring to extra-musical structures—program music, incidental music for the theater, or film music, for example—is not an independent art and is unfairly treated when judged as such. The only just criterion is, obviously, how well it serves its purpose.

<sup>1</sup>A translation from *À la Recherche d'Une Musique Générale*, by Pierre Schaeffer (Editions de Seuil, Paris, 1955).

rather than temporal dimensions. That is, it can be reversed. It can be cut up into sections, can be made to pass through a machine at varying rates of speed, and every element is in place at a particular place on the magnetic band. *Transmutation* consists of manipulating the material. It itself without aiming at a change in its form.

For example, the recorded sound, a piano note when played at twice the speed of recording will have a higher pitch, a shorter duration, a different timbre; but the relations of attack, body, extinction, and intensity curve will remain the same.

*Transformation*, which consists of manipulating the form rather than the material, offers the most striking possibilities. For example, one may cut off the attack of a sound on tape. One may split the tape in two, reverse the two parts and reform them so that the latter half of the body leads to an extinction, followed by an attack and the first half of the body. One need not limit one self to a division in two, however. One may split a sound in several sections, either simply or with transformations of the sections themselves. With such possibilities, one can make a set of variations on the form of one sound, the material remaining the same. One may also create *symmetrical sounds*—that is, sounds whose form is identical when heard in the original or in reverse or homogeneous sounds which comprise neither attack nor extinction, and therefore may be extended an infinite length of time with no change. Having no elements to distinguish beginning, middle and end, homogeneous sounds comprise only characteristics with no formal silhouette. With them, new sound forms can be artificially developed. This, as well as other types of transformation, can be easily performed with scissors and paste since the machines employed are well enough developed to allow accurate observation of the whereabouts of recorded elements on a tape. *Modulation*, the third manipulation, consists of varying selectively the characteristics of a sound without being concerned with transmutation or transformation. For example, pitch may be changed. A machine employed in concrete music can perform this operation simply and accurately on any recorded sound. And within the duration of a given sound, the pitch may be varied at will to form any number of curves. Dynamic characteristics and timbre may be varied. The characteristics of attack and extinction can be altered. And this list hardly exhausts the present possibilities.

The composition of concrete music begins after the choice of raw materials, after the analysis, and after the manipulations; but these steps determine the composition. The composer must first choose sounds as raw materials for his work. They may be anything from a trumpet note to the sound of a brick being smashed by a hammer, but, whatever they be, they must have elements of the type which the composer wishes to manipulate. After recording, analysis will reveal the elements and their characteristics. The composer will then set about manipulating them in order to form the units which he has in mind for his composition. After recording the results of his manipulations, the composer is in possession of a repertoire of sounds, constructed and molded by himself. The e, not the original noises which served as raw material, are the sounds which will make his composition. He must now make a schema representing the order of sounds, the rhythmic polyphony, and so on. The execution of the e-scheme

will be carried out by two processes: *manipulation*—specifically the cutting and pasting of recorded fragments—and *mixage*—the superposition of recorded sounds, which are re-recorded on a single tape. At the same time the composer will also have to consider the *spatialization* of the work when it is reproduced in a hall. Two types and their combinations are possible. *Spatialization* is the term for emission of sounds from localized sources—say, three loud-speakers, one at left, one at right, and one at front center. Cinematic spatialization is the term for the emission of sound in such a way that it describes trajectories in space. With these effects (produced by special apparatus) a polyphony, or even a single line may appear to come now from one place, now from another, or from a moving source—or any combination of these possibilities. A score representing both spatial and temporal "cutting" as well as mixage can be made to do the composer in the arduous job of handling bits of tape. When the final assembly is made, the work is completed and needs no more performers than a play-back machine with spatialization.

The radical difference from traditional music is obvious. The traditional composer begins with a mental conception based on an abstract structure. After representing this conception in notes his work is finished, yet it has no concrete reality until performers embody the structure in sound. The concrete composer, on the other hand, begins with a concrete sound, and works directly with it to form a structure.

Concrete music offers a technique, not an esthetic program, and the works of its practitioners are quite varied as to style, expression, and the use of materials. One of the first works, composed by Pierre Schaeffer, the founder of the technique, is an *Étude for Railroad Train*. Constructed in 1948 with devices much more crude than those described above, it uses the recorded noises of trains at a station. Certain sections present the noise in its natural state, while others present "manipulated" noises. Since noise has such powerful referential significance, the former sections are more dramatic than musical. The latter sections, however, approach more closely to music since there is no anecdotal significance to distract one from regarding the material as pure sound. Schaeffer's *Concerto Diapason*, another early work, is also an example of ambiguity since it is a combination of traditional piano music with a *tutti* built with the concrete technique from the recorded sound of an orchestra tuning up.

*Symphony for One Man* was a later composition in which Schaeffer collaborated with Pierre Henry, a young musician with conservatory training (Schaeffer, a sound engineer and writer, was not formally trained in music), and unlike the previous works, it attempts to find a synthesis between rather musical noises and noise-like traditional sound (Cage's "prepared" piano, for example). It is in advance of the other works in that it is more carefully developed and more thought was given to structure. The more recent *Batterie Fagot*, of Pierre Henry, is a severe and noisy work which demonstrates the new rhythmic possibilities of concrete music, in employing irrational rhythms quite convincingly. (That is, rhythms whose elements do not have a fixed relation to the unit. For example: a quarter note followed by one note of a triplet followed by

two of a quintuplet. Such a rhythm is untenable in traditional music since it does not fit "counting" in the terms of any traditional music.)

On recording tape, however, if a quarter note takes 60 centimeters, one from a triplet: takes 20, the two from a quintuplet: takes 12. Production of such rhythm requires only a ruler, scissors, and paste. And it is as easily perceived as it is produced.) Another composition of Henry demonstrates that an auto-fugue—a fugue made of the same voice artificially produced several times at different pitches and rates of speed—is more than a stunt. But the first work to follow a rigorous schema of composition is Henry's *Anaphonic*. It employs a fixed series of twelve concrete sounds differing in timbre, pitch and volume. These are contrasted with a "choir" of continuously developing "elements" of sound. The form is based on the variations of blocks of different consonantal material, each associated with a particular duration. Cinematic spatialization is also used. Another strictly composed work is Pierre Boulez' *Étude on a Sound* which, as its name implies, uses only sound as raw material. It is composed according to a careful structure of pitch and duration, yet, because the material is so limited, the voices of Boulez' complex polyphony seem rather jumbled when heard through one speaker. It is extremely interesting to notice, however, that spatial separation of the three voices immediately clarifies the counterpart. The former teacher of both Boulez and Henry, Olivier Messiaen, has also composed a concrete work.

*Durées* uses only percussive sounds as raw material—drops of water, cymbals, gongs, drums, and wood block—each characteristic timbre being associated with a distinct rhythmic pattern. The structure is based on symmetry and variation of these duration-timbre associations. The concrete jazz of André Hodeir is rather interesting in that it is much more traditional in sound than any of the previously described works. As do the early compositions of Schaeffer, it employs "straight" music with superposition of material constructed with concrete methods. Since this approach would be necessary in jazz, where the characteristic element is a strong muscular drive, Hodeir uses a recorded continuum of ordinary jazz as a foundation for the fanciful "concrete" arabesques. The result of such "mélange" is quite satisfactory—equally as exciting as ordinary jazz even though it is constructed with bits of recording tape.

A curious thing about all these pieces is that, no matter how novel they may be, they are quite easy for the ear to comprehend—a good deal easier, in fact, than some twelve tone compositions which use standard materials. The reason for this is probably that, though concrete works expand the musical domain, they do not add to its complexity. In fact most of them are a good deal simpler than what the ears are ordinarily confronted with. In this regard their relation to traditional music is rather like that of abstract painting to traditional painting. Also, like abstract painting, many concrete works tend to present themselves as purely esthetic objects with no reference beyond themselves. (This may be the result of a divorce from notes and tone structures which are conventionally linked with meanings of gesture and language.) Another similarity is that, just as abstract painting has influenced modern developments in the traditional style, concrete music can affect composers who wish to remain linked with human performers

and instruments. It can suggest new points of view, new structures, and most important of all, a more generalized theory of music which includes all the functions of sound. In so doing, it may be able to add a freshness to our present methods which seem to be developing by turning in on themselves and becoming increasingly complex.

It should be emphasized, however, that the power of the concrete technique to stimulate traditional music is an incidental function. Concrete music is completely separate, approaching its material and using it in an entirely different way. It can never replace the older methods, of course, since one of the prime functions of the latter is to provide music for people to play. But it can co-exist with the older technique. Concrete works can be performed in concert halls and on the radio as "pure" music, or they may serve as accompaniment to films, stage, television, and radio productions. In fact, radio has already exploited concrete music quite successfully, and has avoided producing the embarrassment felt by a concert hall audience when it is faced with nothing but electronic equipment. Such embarrassment, though probably only the result of a startling break from habit, may not disappear for some time. Performances of concrete music would have to be more general, and the production of compositions as well as their distribution is extremely limited.<sup>1</sup> It is to be hoped, however, that this situation will change, since the technique should certainly exert a great attraction for many composers and audiences throughout the world.

<sup>1</sup> The first steps could be changed if the composer selected materials from the library of classified and numbered sounds which will be available in the near future under the name of the Radiodiffusion Française in Paris.

<sup>2</sup> Boulez discusses the structural technique of this piece on pages 124 and 125 of the April 1952 issue of *Le Monde*. The article was written by Boulez and written about by the author. The discussion is on a hypothetical level.

<sup>3</sup> The premises do not belong to the public domain, and the names of organizations are, by the way, omitted by the studies and requests of the Radiodiffusion Française. The article was written about by the author. The discussion is on a hypothetical level.

## ANN GRANT &amp; THE LITTLE LIGHTS



Leo



### Side One

JUSTICE PLUS  
8:02  
MY GOD IS SO BIG  
-50  
THE SHUT UP POST \*  
6:53

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*Crusade*

LP S 1819

### Side Two

SOON AND VERY SOON  
1:05  
CLEO AND MR. SIN  
3:13  
WESTERN FRONTIER  
10:07  
JESUS, I LOVE YOU  
Rev S G Norris 1:14



\*TAKEN FROM "LISTEN, CHILDREN" by JESSIE A. NORRIS, STORYTELLER

STORIES: DARLA BURNS, ANN GRANT, JACK, CHARLENE & KEVIN JENKINS, FRED ADELE, CHERYL PAGE, JOHN, SHARON & CHRIS RAGON

VOCAL: ANN MARIE RAGON PIANO & KORG: CHARLENE JENKINS BASS: ANN GRANT TRUMPET: KEVIN JENKINS

ENGINEER & ASSISTING MUSICIAN: BILL CASOLARI STUDIO: CRUSADE ENTERPRISES



REV. & MRS. JOHN RAGON



ANN MARIE RAGON-age 4



EVANGELIST DARLA BURNS, CLEO, ANN GRANT



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#### Side One

1. **MAGNOLIA**  
(J. J. Cale/Moss Rose/BMI)
2. **FUNNY HOW TIME SLIPS AWAY**  
(Willie Nelson/Trio BMI)
3. **WHO'S GONNA LOVE ME**  
(Bowen-Estigoy/Heartstone Music/BMI)
4. **SWEET CAROLINE**  
(Neil Diamond/Sonobridge Music/ASCAP)
5. **OVER MY HEAD**  
(Christine McVie/Rodhopper Music/ASCAP)

#### Side Two

1. **SUNNY DAYS**  
(Bowen-Estigoy/Heartstone Music/BMI)
2. **SUMMERTIME**  
(Hoyland-Gershwin/New Dawn Music/Gershwin Pub./ASCAP)
3. **MOST OF ALL**  
(Blue Cross/Lowland Music/BMI)
4. **UNCHAINED MELODY**  
(Zaratt-North/Frank Music/ASCAP)
5. **MIDNIGHT RIDER**  
(Greg Allman/No Exit Music/BMI)

#### Left to right:

**Renie Peterson, Fred Cameron,  
Marty Bowen, John Estigoy, and  
(standing) Fred Satterfield**

Produced by Renie Peterson  
Associate Producer: Fred T. Satterfield  
Recorded at: Superior Sound Studios, Hendersonville, Tenn.  
Engineer & Remix: Fred Cameron  
Art Direction: Fred T. Satterfield  
Photography: Thomas O. Farchild, Bucket Lid Studios, Nashville, Tenn.  
Vocal Arrangements: The Bowen-Estigoy Company

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**L.P.S.**  
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The Bowen-Estigoy Company. Although this space has been reserved for praise of the album, I'd like to tell you of some of the benefits of this investment. The product is music; the album will speak for itself. Hours of listening will reveal that the music will become more and more valuable, like a good investment should. In charge of the production was Renie Peterson. After all is said and done, it is a great musical experience and I'm glad I am a part of it. Now it's your turn, you are a stockholder in The Bowen-Estigoy Company.

*Garland*  
Garland Craft  
The Oak Ridge Boys



# Benton & Bowles Creative Review Jingle Jam

THE HONEYDREAMERS

MAC PERRIN

DARLENE ZITO

FRANCINE CAROLL

JIMMIE BROWN

BOB HAGGART

STAN WEBB

BILLY BUTTERFIELD

LOU M<sup>c</sup>GARITY

BUDDY WEED

CLIFF LEEMAN

PEANUTS HUCKO

JOHNNY SMITH



KOMMOTION  
INTERNATIONAL



# KOMOTON

INTERNATIONAL



Message:

**"THE EVERLASTING  
REALITIES OF THE  
CHRISTIAN  
RELIGION"**



Dr. A. Ross Brent, B.S., B.D., D.D.

Twelfth Session of the Progressive National Baptist Convention  
Jackson, Mississippi, August, 1973

Dr. L. V. Booth, President

Dr. A. Ross Brent, B.S., B.D., D.D.

... An ardent supporter of the Civil Rights Movement, he has led his people in marches and contributions to improve the quality of life for all citizens. He was with Dr. King in the March on Washington and from Selma to Montgomery.

... He holds degrees from Fisk University and Drake University Des Moines. He studied at Western in Kansas City and Columbia in New York.

... A world traveler, he has attended every Congress of the Baptist World Alliance except four. (there have been twelve)

... For nearly four decades he never missed an Annual Session of the National Baptist Convention, Inc. ... He and Mrs. Brent went to Cincinnati in answer to the call from Dr. Booth and became charter members of the Progressive National Baptist Convention.

... Mrs. Brent served as first treasurer and third president of Progressive Women.

... Dr. Brent has always wanted to be known as a "Preacher of the Word and Pastor of The People."

... A native of Missouri, called to preach at the age of twelve and has been preaching and pastoring for more than fifty years.

... The Memorial Baptist Church, Sedalia, Mo. and the Maple Street Baptist Church, Des Moines, Iowa were built during his pastorate. While pastoring in Missouri and Iowa and the first four years in New Jersey he was married to the late Doris Wells Brent, an accomplished musician and school teacher, she was a great asset to his early ministry.

... He accepted the unanimous call to Shiloh in Plainfield in December 1941. Hundreds of members have been taken into the church, the outstanding mortgage liquidated, more property purchased and a fourteen room educational unit erected.

## SHILOH BAPTIST CHURCH 515-517 W. Fourth Street Plainfield, New Jersey

THE EVERLASTING REALITIES OF THE CHRISTIAN RELIGION



### SHILOH MARCHES ON FOUR GOALS FOR OUR CHURCH

1. A great down-pouring.  
"The Baptism of the Spirit."
2. A great up-rising.  
"Arise, shine for light is coming."
3. A great out-reaching.  
"Go Ye into the Highways."
4. A great in-gathering.  
"Bringing in the Sheaves."

WHAT I SPENT, I HAD  
WHAT I SAVED, I LOST  
WHAT I GAVE, I HAVE

The Shiloh Church is 65 years old and has its sixth pastor.

... Organized May 17, 1908 by the Reverend M. A. Alexander under whose leadership the first property was purchased. He resigned after three years to enter the Evangelistic field.

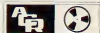
... Reverend E. W. Roberts followed and served for fourteen years. Property upon which the present building stands was purchased.

... The Rev. R. C. Lamb served for four years before accepting a call to Germantown, Pa. A building fund was established under his leadership.

... The Rev. L. E. Keiser was called and the present building was begun. He resigned after three years.

... The Rev. William A. Johnson was called. The building was completed and membership greatly increased. After serving seven years he accepted the call to Greater St. John Baptist Church in Chicago.

... The Rev. A. Ross Brent assumed pastoral duties Easter Sunday, 1941.



Produced by ACR, Inc.,  
P. O. Drawer 4248,  
Austin, Texas 78755. . . . STEREO . . . . RDG-33-7326

# REV. O. L. HOLLIDAY



COME  
OUT  
FROM  
THE  
IN  
CROWD

DEVOTIONAL SERIES

**Jewel**  **RECORDS**  
SERMON

# REV. O. L. HOLLIDAY

DEVOTIONAL SERIES

## COME OUT FROM THE IN CROWD

**Jewel RECORDS**  
SERMON

When we live in the light of the Lord, as Rev. O. L. Holliday does, it is possible to see clearly that we can drift away from God through the so-called simple pleasures of life.

For those of us who are sincerely seeking the Kingdom of God and wish in no way to offend Him, Rev. Holliday is an answer to our prayers.

Rev. Holliday explains in simple every day language how we let ourselves take advantage of God's earthly blessings and the point when they turn into sin.

Come Out From The In Crowd, come out from the ways of the world. A few minutes of your listening time can give you answers and understanding you may never have thought possible.

Jo Wyatt

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GOSPEL FAVORITES  
WILLIE MORGANFIELD  
JEWEL 0002



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JEWEL'S CONCEPT OF GOD  
JEWEL 0003



SEARCH FOR PARADISE  
LETTER FROM GOD  
REV. DAVID ROBINSON  
JEWEL 0004



TRAVELING JECHES  
THE TRAVELING JECHES  
JEWEL 0005



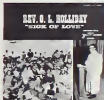
WILLIE MORGANFIELD  
AND THE CHRISTIAN UNITY BAPTIST CHURCH  
JEWEL 0010



HOW SWEET IT IS  
REV. O. L. HOLLIDAY  
JEWEL 0003



THE ASSASSINATION OF PRESIDENT KENNEDY  
AND THE CREATION OF JESUS  
JEWEL 0008



"SICK OF LOVE"  
REV. O. L. HOLLIDAY  
JEWEL 0011



CLEAR SHINING AFTER DARK  
REV. J. W. WILLIAMS, JR.  
JEWEL 0006



ON THE BATTLEFIELD  
THE TRAVELING JECHES  
JEWEL 0012

LP 0008

# REVEREND O. L. HOLLIDAY

THE ASSASSINATION  
OF PRESIDENT KENNEDY  
AND THE CRUCIFIXION  
OF JESUS



DEVOTIONAL SERIES

**Jewel**..... RECORDS  
SERMON

# REVEREND O. L. HOLLIDAY

## THE ASSASSINATION OF PRESIDENT KENNEDY AND THE CRUCIFIXION OF JESUS

Reverend Holliday soared into national prominence when he recorded his sermon "How Sweet It Is" for Jewel records. Since that time, the fame and popularity of Rev. Holliday has led him across thousands of miles of sleepless, tiring travels to preach God's Word. So great is the popularity of Rev. Holliday, that Stan Lewis, president of the giant Jewel Record Corp., said of him, "His sermon of 'How Sweet It Is' will probably go down in record annals as one of the greatest sermons ever delivered and certainly one of the most popular."

It is with great pleasure that Jewel Records Corporation presents this second sermon by the Reverend O. L. Holliday. We hope you enjoy it.

Don Logan



Rev. Holliday with members of congregation

### OTHER JEWEL ALBUMS YOU'LL ENJOY



0001 LIFE'S RAILROAD CROSSINGS  
REV. DAVID ROBINSON



0002 GOSPEL FAVORITES  
WILLIE MORGANFIELD



0003 HOW SWEET IT IS  
REV. O. L. HOLLIDAY



0004 SEARCH FOR PARADISE /  
LETTER FROM GOD REV. DAVID ROBINSON



0005 TRAVELING ECHOES  
THE TRAVELING ECHOES

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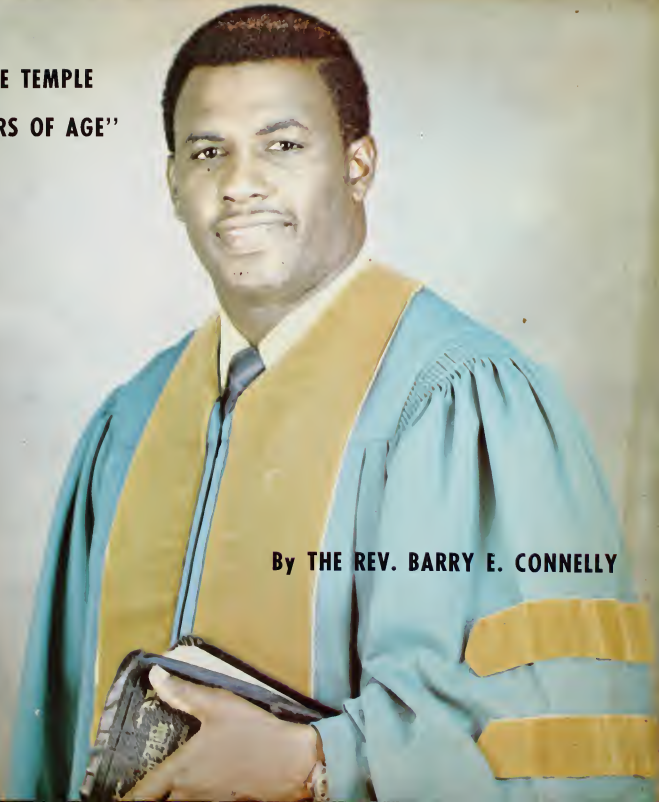
0006 CLEAR SHINING AFTER RAIN  
REV. J. W. WILLIAMS JR.



0007 PAUL'S LAST LETTER  
REV. R. O. HOLLOWAY

**'JESUS IN THE TEMPLE  
AT 12 YEARS OF AGE''**

**By THE REV. BARRY E. CONNELLY**



# "JESUS IN THE TEMPLE AT 12 YEARS OF AGE"

By **REV. BARRY E. CONNELLY**

## SIDE A

AMAZING GRACE Charbuz Music	1:35
SERMON	14:25

## SIDE B

IN THE MORNING WHEN I RISE Charbuz Music (BMI)	2:35
SERMON	13:25

The Reverend Doctor Barry E. Connelly is an extraordinary preacher. He is not only highly thought of by the masses but by his fellow laborers in the vineyard as well. In other words, he is a preacher's preacher.

A young man, Dr. Connelly pastors one of the strongest churches in the Philadelphia area, the Cornerstone Baptist Church in North Philadelphia. Every Sunday people pack the 2000 seat church - - sometimes through five worship services - - to hear 13 hours of what Heaven has to say through this unique man of God. Cornerstone is perhaps the only church in the Philadelphia area which has continuous services from 7 AM - 8 PM on Sundays. Thousands more are magnetized to their radios on Sunday evening listening to him expound the Word over the air ways. Hundreds attend the one night revivals he has at various local churches between 8 PM and 10 PM on Sunday evenings.

Through the medium of recorded sermons, people in all the land may now hear the dynamic messages that the people of Cornerstone Church feast upon every week. And once hearing, they will surely want more.

In this message, "Jesus In The Temple At Twelve Years of Age," Dr. Connelly once again demonstrates the spiritually powerful preaching style that has caused hundreds to yield their lives to the will of Jesus Christ. Not only does he have the sound of preaching, he has the substance as well.

Dr. Connelly and I met shortly after he had received the call to Cornerstone Church in my then capacity as Religious News Editor of the Philadelphia Tribune Newspaper. I have come to admire him greatly not only for his preaching ability but for his great Christian spirit and leadership as shepherd of his flock.

He is truly a man sent from God. How else could he preach the way he does? How else could he have accomplished the great deeds that he has done unless God be in him? All of this shines through in his preaching, as this album will attest.

The Lord has wrought well in this young man. He is a credit to the ministry. He is a credit to his God.

The Reverend Maurice F. White, D.D.  
Pastor, Gibson Temple Baptist Church  
City Editor, Philadelphia Tribune  
The Oldest Black Newspaper in America

Maycon Records Company takes great pleasure in presenting to you this dynamic messenger of God, the Reverend Doctor Barry E. Connelly.

This sermon was recorded live at the Cornerstone Baptist Church, 2117 N. 33rd Street, Philadelphia, Penna.

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SIDE L. OGDENS' NUT GONE FLRKE / MAPPERS' STAN /

J.J. Jackson's

Syndicate Co.  
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# DILEMMA



perception<sup>®</sup>  
Records

# J. J. Jackson's Dilemma

## SIDE 1

Cut 1—Song: "Indian Thing"  
Publisher: Pelew Music,  
Inc. (ASCAP)  
Writers: Jackson-Steele-  
Grigson  
Time: 6:28

Cut 2—Song: "Does Anybody  
Really Know What Time  
It Is?"  
Publisher: Aurilium  
Music (BMI)  
Writer: R. Lamm  
Time: 2:58

Cut 3—Song: "Let The  
Sunshine In"  
Publisher: United Artists  
Music (ASCAP)  
Writers: McDermot-Rado-  
Ragni  
Time: 8:40

## SIDE 2

Cut 1—Song: "Help Me Get To  
My Grits"  
Publisher: Pelew Music,  
Inc. (ASCAP)  
Writers: Jackson-Parson  
Time: 4:24

Cut 2—Song: "Who Knows"  
Publisher: Pelew Music,  
Inc. (ASCAP)  
Writer: Jackson  
Time: 8:05

Cut 3—Song: "Go Find Yourself  
A Woman"  
Publisher: Pelew Music,  
Inc.  
Writers: Jackson-  
Futerman  
Time: 5:06

Cut 4—Song: "No Sad Songs"  
Publisher: Press Music  
(BMI)  
Writer: Darryl Carter  
Time: 4:29

## CREDITS & PERSONNEL

J. J. Jackson—vocals, orchestra-  
tions, percussion, piano.  
Terry Smith—guitar.  
Larry Steele—electric bass,  
background vocals.  
Ian Hague—drums.  
Chris Perrin—organ, electric piano.  
Dick Morrissey—tenor sax, flute.  
Dick Parry—baritone, flute.  
George Barker—trumpet.  
Roy Edwards—trumpet, flugelhorn.  
John Bennett—trombone.

A Concert House Production  
Produced by Lew Futterman  
Orchestrations by J. J. Jackson  
Sound by Barry Ainsworth at  
De Lane Lea Studios, London

When I found it wasn't fun any-  
more. When those long afternoons  
ragging at the Apollo between play-  
ing for the kids who dropped out  
and those who stayed in stopped  
being a gas and started to drag.  
When figuring out one more way to  
say "My Baby Left Me" to a buga-  
loo beat began to run into night  
work. When I noticed the only dif-  
ference between me and last week's  
"soul star" was 100 pounds and  
which words got emphasized in  
"Can you feel it?" I quit.

Still a few more recording sessions  
left to finish up a contract. Not me.  
Just words and notes. Certainly not  
"But It's Alright," but enough beat  
to sneek on the charts. Gigs? A  
club, a dance, all sleepwalking. Got  
to eat, but want to feed something  
more than my mouth. And don't  
need a yellow Cadillac. Just some  
self-respect.

New record deal brings in advance.  
Take it and split for London to  
start a big hand. The scene is cool;  
I cut "But It's Alright" there.  
Money stretches further. Get the  
hand together. Write charts like  
mad. Cut the first LP. Some of it's  
good, even different, but not  
enough. Don't get much promotion,

but maybe I didn't deserve it. Rec-  
ord doesn't sell.

Still getting started. Hope my time  
doesn't run out before it happens.  
My manager chips in some money.  
Change labels; slow down and start  
to think. And listen. Lots of good  
things happening. Blood, Sweat &  
Tears, Sly, B.B., Herbie Mann, etc.,  
open my head but aren't really  
where I'm going. We work almost  
every weekend. Colleges, ballrooms,  
jazz clubs, soul clubs, everything. It  
happens. We change our name.

Then we record. It's not the same.  
Now we feel each other. I know  
where I'm at and where the band is  
at. The music is us. Not just the  
ghetto in my head, but all the  
things we all have dug. Even the  
things that scared us. I've still got  
what I came with. Now we're ready  
to bring something back.

*"It's A Wonderful Thing"*

PERFECTION  
SOUND  
STUDIOS  
III



# JOHN LA FLEUR

## "IT'S A WONDERFUL THING"

For these many years that I have been  
entertaining all of you at "my home",  
which is what the stage is to me,  
I thought it would be "A WONDERFUL THING"  
if I "invited" myself into your homes.  
This is one of the many party albums  
that I will be releasing over the coming years.  
If you find yourself enjoying my first LP,  
I hope you will find yourself "inviting"  
me over as often as I keep releasing them.  
This album is also my way of thanking  
all of you, my fans, my peers, for helping  
to make my career such a fulfilling one.  
So sit back, relax, and give a listen,  
as I can only hope you find this,  
"A WONDERFUL THING".....

La Fleur's costume designers

...Robert Salamane  
...Manuel Wolfe  
...Samantha Thomas Jones  
...Miss Julia  
...Joey Seggia

La Fleur's personal hair stylist...Peter Laroana

La Fleur's personal assistant...Joey Seggia

La Fleur's assistant dresser...Riche

RECORDED LIVE at "Flowers" Discotheque Queens, N.Y.

PRODUCED BY Ron Rothman

LIVE RECORDING BY Larry D.J. of "Flowers"

EDITING & MIXING: Ron Rothman, PRODUCTION SOUND STUDIOS BY

COVER DESIGN & PHOTOGRAPHY COURTESY OF S.E.T. LTD.



# THE RUGRATS

## ROCK ON



LYRICS ENCLOSED  
Includes over 40  
all time favourites  
For Ages 2-10



Produced and arranged by  
FRED MOLLIN, RONNEY ABRAMSON AND RON GARANT  
for Ron-Ron Productions



# THE RUGRATS



Produced and arranged by  
**FRED MOLLIN, RONNEY ABRAMSON AND RON GARANT**

Bass:  
**Ron Garant**  
Keyboards:  
**Grant Slater**

Acoustic guitars, percussion and additional keyboards:

**Fred Mollin**  
Electric guitars:

**Mike Francis and Stan Melsner**

Saxophones, flutes and Lyricon:

**Bert Hermiston**

Drums:

**Otto the Robot**

Recorded and mixed at Mante Sound, Toronto

Recording engineer: **Peter Lee**

Assistant engineers: **Rick Starks, Mike Duncan, Mark Beldi, and even Ron Seerles**

Mastered by **Mike Reese** at The Mastering Lab, Hollywood, California

Special thanks to **Kristy Cardinal** and **Brian Szczesnek**, **Samantha**, **Stephan**, **Sydney**, **Rachel**, **Jennifer** & **Paul**, **Chris**, **Aaron**, **Garry Lacourriere**, **Michael Godin**, and all the staff at **A&M**, **Andrew Hermant**, **Lu-Ann Leonard**, **Peter Lee**, and everyone at **Mante**. **Grant Slater**, **Gary McCracken**, **Deenah**, **Sue**, **Andy**, and all our **Moms & Dads**.

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Photographed by **Patrick Herbrorn**

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# THE RUGRATS



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AARON



RONNIE



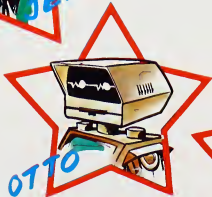
DEXTER



R.J.



JENNY



OTTO



DUKE

THE RUGRATS WOULD LOVE TO HEAR FROM YOU!  
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# **TIGER FEVER**

## **Ode to the Paws and Claws**



*... A Nashville Musical Salute ...*



&amp;



#1

## TIGER FEVER

## SIDE ONE

1. **TIGER FEVER** ..... 2:21  
(T. Cook / Attago Music, BMI)
2. **THE TIGER EXPRESS** ..... 2:03  
(T. Cook / M. Styles / Attago Music, BMI)
3. **REF, I DIDN'T DO IT** ..... 2:12  
(T. Cook / M. Styles / L.L. Hart) Attago Music, BMI
4. **CLEMSON ON MY MIND** ..... 2:34  
(T. Cook) Attago Music, BMI
5. **ARMCHAIR FOOTBALL SUPERSTAR** ..... 2:59  
(T. Cook / L.L. Hart) Attago Music, BMI

## SIDE TWO

1. **PAWS AND CLAWS** ..... 2:14  
(T. Cook / M. Styles / N. Styles / B. Rand) Attago Music, BMI
2. **PUSH 'EM BACK** ..... 2:04  
(T. Cook) Attago Music, BMI
3. **ODE TO COACH FORD** ..... 2:35  
(T. Cook / M. Styles) Attago Music, BMI
4. **BIG ORANGE FAN** ..... 2:48  
(T. Cook / J. Cook / M. Styles / B. Styles) Attago Music, BMI
5. **KING OF THE A.C.C.** ..... 2:28  
(T. Cook / M. Styles) Attago Music, BMI

Created and Produced by  
**TOM COOK**  
Co-Produced by  
**L. L. HART**  
Executive Producer  
**TOMMY HILL**

Engineer and Mixer  
**MIKE STONE**  
Voices  
**BOBBY HARDEN and ARLEEN HARDEN**  
Recorded at  
**GUSTO STUDIO, Nashville, TN**

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Nashville, TN 37201

Daisy



*This is the Year of Jubilee*

*Daisy*

**SIDE ONE**

***This Is The Year Of Jubilee***

B. Glavin / Lexicon Music / ASCAP / 3:38

***I'll Be With Him***

W. Hawkins / Libria Music / ASCAP / 4:23

***When You Pray***

W. Hawkins / Libria Music / ASCAP / 3:12

***I'm Gonna Be Ready***

D. McGrew / Associated Artists Music / BMI / 2:57

***All Things Work Together***

Hall / Lexicon Music / ASCAP / 4:30

**SIDE TWO**

***Questions***

B. Hibbard / Word Music / ASCAP / 3:01

***Tell Them***

A. Crouch / Lexicon Music / ASCAP / 3:29

***Praise You Lord***

D. McGrew / Associated Artists Music / BMI / 2:47

***Gone***

Fox / Heavyweight Music / BMI / 4:13

***Secret Place***

Robinson / First Monday Music / ASCAP / 5:17

*Produced by Don Johnson*

**CREDITS:**

PIANO: Don Johnson

BASS: Jeff Johnson

DRUMS: Terry Williams

GUITARS: Rocky Grubbs

BACKGROUND VOCALS: Shekinah

Beggs Thomas

Rudney Foster

Shirley Jefferson

Debra Mitchell

Dale McCoy

Carolyn McCoy

Linda Matheson

BACKGROUND ARRANGEMENT: Beggs Thomas

STRING & BRASS ARRANGEMENT: David Powell

CONDUCTOR: Don Johnson

ASSISTANT PRODUCER: Drew Barlow

PERCUSSION: Drew Barlow, Dana Portante

ENGINEER: Carl Warren, Drew Barlow

ART DIRECTION: Debbie Wray

PRODUCTION: Mark Stevens, Laura Chance

RECORDED AT ASSOCIATED RECORDING STUDIO

1215 N. Portland, Oklahoma City, OK 73107



*This is the Year of Jubilee*



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JOHN FAMEY  
THE  
"YELLOW  
PRINCESS"



VANGUARD  
RECORDINGS  
FOR THE  
CONNOISSEUR

Art: Chuck McVicker

## "YELLOW PRINCESS"

VSD-79293

VANGUARD

FOR THE

STEREO

Also Available in Mono



guitar

Side One

1. THE YELLOW PRINCESS 4:09
2. WEST COAST FROM THE TOP OF THE RIGGS ROAD (B & D TREBLE) 3:54
3. LION (SIX)
4. MARCH FOR MARTIN LUTHER KING\* 3:40
5. THE SINGING BRIDGE OF MEMPHIS, TENNESSEE 2:49

Side Two

1. DANCE OF THE INHABITANTS OF THE INVISIBLE CITY OF BLAENSWYDD 4:07
2. CHARLES A. LEE, IN MEMORIAM 3:58
3. IRISH SETTER 7:14
4. COMMEMORATIVE TRANSFIGURATION AND COMMUNION AT MAGROUER PARK 5:59

\*With Jay Ferguson, organ and piano and Mark Adams, electric bass (apparently, not actually, together, respectively); Matt Anders, guitars; Kevin Kelley, drums

All compositions by John Fahey, Modely Music, BMI  
Produced by John Fahey and Barlett Hansen  
Executive Producer: Sam Charters

Recorded at Sierra Sound Laboratories, Berkeley, Cal.

Photomicro by Jeff Cowen

I humbly dedicate this, my eighth record, somewhat autologically to a memory I have of one morning hour spent with a hot forest and to nod near Mount Jackson, Virginia, circa July 1, 1963, i.e., who blew those to be free, do here present in me of anything else to present, on record and off, of some of my illegitimate, miscegenated, but elder offspring—motivated by all sorts of variegated and miscellaneous experiences, raised by barely enormous and brought by the music itself with the problems in the life of the creative artist. And, in fact, these pages are among my best and most recent compositions.

I am tired (tonight anyway) of writing numerous record notes. And, I am told, such publicity stunts are no longer necessary. I have here, in my own personal groups, secret messages, jokes or private allegories to convey or to inflict, contained beneath the humor of a vile irony, upon anyone in particular, nor upon the public. I am bored with these tricks. I hope that my music can stand alone without the assistance of such parasitic crutch-connections. I am reconciled to what must be, and to all those who must be with it, and not be it. This contemplation sometimes makes me happy. At other times I wilt. But so what? Well, this is what.

There is a pulp-mold problem in Maryland, and I have poured my sweat and blood into it, but was not always a land-locked lake. In that lake lived an enormous turtle, (only one) very old, very large, his shell painted by the sun, and I took care for at least I can't hear his voice, and I have heard something of the night when he came. It was there he was long before the sun was in the sky. I was in the bottom for him to slip up and romp on. For some reason no one else has ever seen him, and as an amateur peripatologist I should like to say that he resembles to species that I have ever seen heard of elsewhere. There he spends his day confined to the polluted water. There is no outlet. He cannot make it to the sea. Nothing ever gets out of that lake.

He basks and suns, half conscious, half asleep, half alive, the first and last of his kind. The workers in the mill do not bother him, they mistake him for an old log. He waits for death in the dirty water but doesn't even think about it. He has an old log that has had his head on the horizon on all sides, there is not much more for him to think about.

I used to go and watch for him. He saw me too, though I remember I imagined he understood

something of each other. But I could never tell what it was.

In a sense the turtle used to "entertain" me. And now I find myself in that position, rather involuntarily. It all seems quite strange, "Musical," in a sense, I don't mind as an adjective, not as a substantive, since all the sensory or empirical reasons which may be adduced, do not appear to be sufficient, much less necessary to indicate why I create what is created, or how or why what is created is in or through me more than it is through anyone else. I am consequently driven to assume that my music has a source which wants to say something. Many people have asked me what it says for what it does, if anything, depending upon your aesthetic point of view.

There are many questions which seem to admit of no answer. But a rather special sort of "No answer." It is not like a closed door, but much more like a silent, either not uncompassionate, gaze. As though some one shook his head not in refusal but waiving the question. Like someone saying, "Peace, child, you don't understand." Or perhaps the question, rather than expressing a lack of meaning, express something nonsensical, or contain hidden nonsensical assumptions. How many hours are there in a mile? Is red round or square?

Or perhaps the question is properly put. My music does mean or do something. But the answer would be quite unpoplar, and, as I said previously, I am a coward. Besides, as an entertainer and/or musician I'm not supposed to be unpopular.

Re. the songs:

The Yellow Princess: I once managed to copy a main theme of a passage from "The Yellow Princess Overture" by Camille Saint-Saëns. This was in the early 1950s. I was in the States, I began it in 1954 and completed it in December, 1961, in Bostrop, La.

The Yellow Princess was a magnificent Clipper ship with golden sails, ivory prow, jade hull and jeweled mast-head a vessel, I saw setting sail at Orkney Springs, Virginia, in 1953. She was headed East and so was I. I was offered passage but took the dry-land route. Last I saw her (June, 1956) she was dry-docked on some tributary of the Anacostia. Having no appropriate means for commerce upon the high seas I left her there. But such a well known ship, I am sure, has been seen since. I have recently been informed, prospectively laden with these years, she was last sighted by Dr. Grabber Gardner, late 1966 in the thriving seaport of Lanham, Maryland.

The composition is played in standard tuning, and modulates between the keys of E and E major. The ship transports itself through the Ionian and Mixolydian modes, and through this and other devices, modulates suggests itself. While the motion continues the modulation is quickly executed (one should never be modally indeterminate) and the mode becomes along the road (E to E major) to the Atlantic Ocean where it waits to see the sunrise and watch the ships go by. But the morning is cloudy. It gets depressed and collapses in the sand. Gulls and crabs are probably still there. The other drive West to the Pacific where it is caught and trapped by the sunset. Soon nightfall will come.

I did not go East. I took the wrong passage. Still, I thought, maybe I had gotten somewhere. Maybe I did. Why? But I am reminded of a quotation from Whitman which seems appropriate. . . . And why is what I started for so long ago? . . . Where is it yet unfound?

I know the answer to this question. The Yellow Princess still sails majestically out in the Atlantic her golden sails billowing gaily in the clean east-wind. I sit on the shore of the Pacific facing West to watch the sunset and try to think up modes. I do not watch the ships go by. These golden sails are on the Atlantic) and will not venture under that bay.

The Yellow Princess is not a canal ship. She cannot go around the Southern continent, much less circumnavigate the globe, any more than we can travel back through time. She is under a long contract to the John H. Meyer shipping firm in Lanham.

And contracts are contracts. I know that the shipbuilder made her for the Atlantic. I knew him in a little. I played cards with him a few times for money. He made her to sail in clear water, less crowded than the globe, and I knew that when I was young, it is a better ocean. And I once told me this (I should have known) and now it is too late. There is no craft available in the whole Pacific Ocean on which I can find that kind of passage.

But then too the Pacific is not stagnant. And, when I stop to think about it, neither am I. Perhaps the answer to Whitman's question is "I purg about the corner."

One must choose his modes of transport and his ones with care. He must choose between the present and the past. And then if he wants to sample he must choose between the past and the future. The whole thing is very confusing. But I have been told that the Yellow Princess, the Venice seawall, an occasional stop, hidden by the cold current to see if things have changed.

Some of these turtles are indigenous only to the Pacific, I want to see them and hear their voices. But I have trouble for years to try to listen, the rumbling voice of the land-locked turtles comes to haunt me. Sometimes it is loud, sometimes very faint. Perhaps there will come a time when I will not hear him anymore. Perhaps the saw-mill turtle is already dead and when I think I hear him it is merely imagination. But I cannot write a requiem for him until I am certain that he is dead. Recent events indicate that he may well be dead. But that's another record. Story of my life.

View (East From the Top of the Riggs Road B & D Treble)

I had a dream once, and I'm not an old man. A lot of people have had much more significant dreams. In this dream I was standing on the treble looking East where Hyattsville, Md., is actually a continuation of a suburban area. The valleys and happy people, where, perhaps the yellow seas was made. I was in a place called Hyattsville is just like any other suburb of a large city, and there are no shipyards there. But this was just a dream, or to quote St. Augustine, Confessions, VIII, xxi (my own translation)—"It is one thing to dream, and another to get there." Open G Tuning 6th. Keys of G major and E minor.

Lies. For fifteen years a young tom-cat. Died early 1966. Open G Key of G.

March for Martin Luther King. Why didn't we sit? Maybe some of us will now, maybe it's too late.

The Singing Bridge of Memphis Tennessee, or Concerto for guitar, singing bridge, electric bass and old phonograph record. Pan phases and stereo assembly, but the city remains unregarded.

Rage of the Inhabitants of the Invisible City of Bladenswydd

East of Hyattsville, even farther than the bridge that I sang. But then you can't see anything there because the people are all invisible.

Charles A. Lee, In Memoriam.

Noted lyricist/who accidentally saved the lives of thousands of people through his research. Father of my best and oldest friend, Fiea. C.A.L. was murdered in Brazil in 1965. I hardly knew him, but I knew enough. Open D minor.

Irish Setter: One died, but one still lives. Standard tuning. Key of E minor.

Commemorative Transfiguration and Communion at Magrouer Park

It never happened, so don't worry. See notes to the previous album, The Voice of the Turtle. Open C.

John Fahey

# Gene Clark No Other

Side Two

## From A Silver Phial

A refuge from a silver phial  
Put her faith  
Into the moon and stars  
Said she had a mind  
That slept inside tomorrow  
And time could only  
Heal its scars

She was fire  
On the borderline  
The lion in the  
Fall of roles  
Said she saw the wonder  
Of sorrow hidden  
In the mind of searching souls  
Sleeping in the master's room  
Singing through his eyes for gain  
Keeping by his side  
Not to be a victim  
Falling in the darkened rain

She was taken  
From a cruel storm  
The ref we from a silver phial  
And sang her magic master's words  
and sang  
And made his lower self worth while

## Some Misunderstanding

There's been some misunderstanding  
And I'd like  
To make it right  
Both of us need inspiration  
And the timing  
Must be right  
We'll have soul  
Yet nobody knows  
Just how much it takes  
To fly  
Yet I use my life before me  
And I'd like to make a try

Maybe someone knows  
What fate is  
Maybe someone knows just why  
All I know is it's all

Related  
Maybe someone can explain time  
But I know if you tell

Your soul  
To brighten your role  
You might be disappointed  
In the lights  
We all need a fix  
At a time like this  
But doesn't it feel good  
To stay alive

Now I see  
That in my visions  
That my eyes are seeing  
Twice  
Once for every expectation  
And once for what  
I realize  
But I know  
If you will your role  
To brighten your role  
You might be disappointed  
In the lights  
We all need a fix  
At a time like this  
But doesn't it feel good  
To stay alive

## The True One

Changes come so quickly  
Easily it can seem bizarre  
They say there's  
A price you pay  
For going out too far  
You can buy  
A one way ticket  
Out there all alone  
Then you can sit  
And wonder why  
It's so hard  
To get back home

Nothing is important last  
That's not easy to believe  
The longer you're in one place  
The harder it is to leave  
You can have a thousand cards  
To pull out of your sleeve  
But in the end  
The loser is  
The one who does deceive

There's always a reality  
In what you are doing  
Sometimes it's so hard to see  
Which one is the true one

I used to treat my friends  
Like I was more than  
A millionaire  
Spendin' those big ones like  
I could afford them  
All upstairs  
But what's been flyin' high  
Must always touch the ground  
Just with upstairs and ask  
You'll be likely directed down

Into the reality  
Of what you are doin'  
Sometimes it's so hard to see  
Which one is the true one  
There's always a reality  
In what you are doin'  
Sometimes it's so hard to see  
Which one is the true one

## Lady Of The North

Flying high above  
The clouds  
We lay in the grassy meadow  
The earth was like  
A pillow  
For our dreams  
Trails never started into  
Any conversation  
That was the relation  
Of our dreams

As a change  
In the wind must come  
Over the mountain  
And the seasons  
Roll under the sun  
Painting the shadows  
Of our dreams

Ah! Fine lady  
Of the north  
Like silver  
On the ocean shore  
Like breeze  
Whispers through the trees

Lyrics and compositions by Gene Clark except—"Lady Of The North" by Gene Clark and Douglas Dillard.

Arranged by Gene Clark and Thomas Jefferson Kaye.

Produced by Thomas Jefferson Kaye.

Recorded at The Village Recorder, West Los Angeles.

Tony Reale . . . recording engineer.

Joe Tuzen . . . assistant.

Mixed at Wally Heider Recording, Studio D, San Francisco.

Mallory Earl . . . mixing engineer.

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Craig Doerge appears courtesy of Columbia Records.

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TULSI

AND STRINGS,  
WITH ARRANGEMENTS  
BY ALICE COLTRANE,  
TRANSCRIPTION BY  
ORNETTE COLEMAN

PRODUCED BY  
ALICE COLTRANE AND ED MICHEL  
PHOTOGRAPHY AND DESIGN BY  
PHILIP MELNICK

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AVAILABLE: 3-14-95



**TIM AND MELODIE**

# TIM AND MELODIE

## SIDE ONE

- |                               |      |
|-------------------------------|------|
| 1.) LAST DANCE                | 3:14 |
| 2.) DON'T CRY OUT LOUD        | 4:04 |
| 3.) SEND IN THE CLOWNS        | 4:24 |
| 4.) ALEXANDER'S RAG TIME DAND | 2:09 |
| 5.) BLUE DAYOU                | 2:37 |
| 6.) SHORT PEOPLE              | 2:16 |

## SIDE TWO

- |   |      |
|---|------|
| 1.) YOU NEEDED ME                               | 2:53 |
| 2.) EVEN NOW                                    | 3:12 |
| 3.) FEELS SO GOOD                               | 2:57 |
| 4.) MORNING DEW                                 | 2:32 |
| 5.) TIN ROOF BLUES                              | 2:03 |
| 6.) TELEPHONE MAN                               | 1:43 |
| 7.) HOW HIGH THE MOON<br>DYE DYE BLUES (MEDLEY) | 3:33 |
| 8.) DO THAT TO ME ONE MORE TIME                 | 3:20 |

**JYPSY  
CASTLES**

**D  
I  
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T  
Y**



**M  
A  
G  
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**SIDE X: GIVE IT UP**  
**DIRTY MAGAZINE**  
**LUCIFER OR THE CROSS**

**SIDE XX: GIVE IT UP ("HOUSE MIX")**  
**DIRTY MAGAZINE ("HOUSE MIX")**  
**LUCIFER OR THE CROSS ("HOUSE MIX")**

Special Thanks

Carlean E. Sinclair  
Kim Toppin  
Howard X  
Richard Cato  
Maxine Thames  
Mike Brillingner  
Dino Perricone  
Janice Anderson  
and The Maker of All Things



All songs produced, written, arranged, composed  
and performed by Jypsy Castles  
Executive Producer: Anthony W. Ennis  
Recorded at IOU studioz  
Engineered and Mixed by Scott deSmit  
Cover Art by Anthony W. Ennis  
Dedicated to the Memory of  
Norman Washington Manley Ennis  
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Donnavan St. George Laidlaw  
(1967 - 1989)

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*Carly Simon*

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**THE BEST OF BROTHER JACK McDUFF  
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**P-7771**

**STEREO  
SIDE 1**

- |  |      |
|--|------|
| 1. TALKIN BOUT MY WOMAN (Jackson/Barnes)<br>Meager Music-BMI       | 2:15 |
| 2. WALK ON BY (Bacharach/Davis)<br>Blue Seas Music/Jac Music-ASCAP | 2:39 |
| 3. LEXINGTON LINE (Kahle)<br>Raybird Music-BMI                     | 3:15 |
| 4. ROCK-A-BYE (Benson)<br>Growl Music-BMI                          | 3:50 |
| 5. IF EVER I WOULD LEAVE YOU<br>(Lerner/Lowe) Chappell & Co.-ASCAP | 3:10 |

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**THE BEST OF BROTHER JACK McDUFF  
AND THE BIG SOUL BAND**

**P-7771**

**STEREO  
SIDE 2**

- |   |      |
|---|------|
| 1. HEY LAWDY MAMA (Reed)<br>Leeds Music-ASCAP                                     | 4:00 |
| 2. FROM THE BOTTOM UP (Golson)<br>Andante Music-ASCAP                             | 3:45 |
| 3. JERSEY BOUNCE (Feyne/<br>Wright/Platter/Bradshaw/Johnson)<br>Lewis Music-ASCAP | 2:20 |
| 4. TOO MANY FISH IN THE SEA<br>(Holland/Whitfield) Jobete Music-BMI               | 2:17 |
| 5. ENGLISH COUNTRY GARDENS<br>Public Domain                                       | 4:20 |

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BODYROX

**S**  
**SUPERSTAR**

A1 D. Ramirez Mix

★ Written by Jon Pearn, Nick Bridges & Nathan Thomas ★ Produced by Jon Pearn & Nick Bridges for Eye Industries ★ Vocals by Nathan Thomas ★ Rap by Normski ★ All instruments played by Jon Pearn ★ Recorded at Beverley Street Studios ★ A1 remix and additional production by D Ramirez for Slave Recordings 2005 ★ Engineered and mixed by Dean J Marriott ★ Live keyboards and programming by Dean J Marriott at Creator Studios, Sheffield, UK 2005 ★ Remix management by Toolroom Productions Ltd www.toolroomrecords.com





PIMPHOUSE ALL STARS # III  
DA HORSEMEN  
"WE BOUT IT"

SIDE A (RADIO)  
PM6014

1. WE BOUT IT (PIMPHOUSE MIX)
2. WE BOUT IT (DUB MIX)
3. WE BOUT IT (CHARM CITY VOCAL)
4. PLAYA HATA (BONUS TRACK)

#1-3 Produced by Diamond K & Dukeyman

#4 Produced by Diamond K

Lead vocals on "We Bout It" Big L & Big Wes  
Background vocals The Horsemen & Diamond K  
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PIMPHOUSE ALL STARS # III  
DJ MICKEY & DIAMOND K  
"FEELING SO RIGHT"

SIDE B (STREET)  
PM6014

1. FEELING SO RIGHT (DIRTY MIX)  
(Featuring DJ Mickey & Diamond K)
2. DON'T FRONT (BEND OVER)  
(Featuring TAPP)
3. SHOUTS - DJ UNIQUE

All tracks produced by Diamond K & Dukeyman

#1 Written by DJ Mickey

#2 Written by TAPP

Executive Producer Diamond K

Pimphouse Music 6 N. Bernice Ave. Baltimore Md. 21229 (410)716-0327 Fax (410)455-0109



**OLD**

**SH-32510-A**

(VID-810-A)

Time: 5:02

Regent Music (BMI)

**GOLD**

Produced by:  
**JOEY ROBINSON, JR.**  
& **LELAND ROBINSON**

# **BREAK DANCE -- ELECTRIC BOOGIE**

(Jerry Lordan)

## **WEST STREET MOB**

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**OLD**

**SH-32510-B**

(VID-810-B)

**Time: 7:00**

Mar-Saint Music  
(BMI)

**GOLD**

Produced by:  
**S. ROBINSON  
& J. CHASE**

**YES WE CAN-CAN**

(Alan Tussaint)

**TREACHEROUS THREE**

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**VIEWPOINT**

**VP19945A**  
**VIEWPOINT-02**

**SIDE ONE**  
**12" 33 $\frac{1}{3}$  RPM**

**TITI**

**HAPPY BIRTHDAY (Vocal Version) 3:06 BMI**  
**HAPPY BIRTHDAY (Song-Along Version) 3:06 BMI**  
(O.S.F. Harley, Jr.)

**PRODUCED/ARRANGED BY: O.S.F. Harley, Jr.**

**Executive Producers: W. Hardy, J. L. Williams  
and O.S.F. Harley,,Jr.**

**MIXED BY: Peter Lewis & O.S.F. Harley, Jr.**  
**EMCOH Publishing-BMI**

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# VIEWPOINT

VP19945B  
VIEWPOINT-02

SIDE TWO  
12" 33 $\frac{1}{3}$  RPM

## TITI

ALPHABET SONG (Vocal Version) 3:06 BMI  
ALPHABET SONG (Sing-Along Version) 3:06 BMI  
(O.S.F. Harley, Jr.)

PRODUCED/ARRANGED BY: O.S.F. Harley, Jr.  
Executive Producers: W. Hardy, Jr., L. Williams  
and O.S.F. Harley, Jr.

MIXED BY: Peter Lewis & O.S.F. Harley, Jr.  
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Strictly Breaks Presents

# SCHOOL YARD BREAKS

**A**

**SCHOOLBOY CRUSH (4:58)**

**Average White Band**

**1975 Original 12" Version**

**SYB-2010**

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Strictly Breaks Presents

# SCHOOL YARD BREAKS

**B**

**DO THE FUNKY PENGUIN (5:29)**

**Rufus Thomas**

**1973 Original 12" Version**

**SYB-2010**

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Strictly Breaks

# SCHOOL YARD BREAKS

**SIDE A**

**SYB-2102**

- 1) QUILLER - Denton & Cook (2:55)
- 2) APACHE - Le Par Bongo Rockers (4:03)
- 3) WADING - Sunset (3:29)
- 4) SOULWANCO - Candido (4:08)
- 5) MAGONDE - Bjame Rostvold (2:47)

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# SCHOOL YARD BREAKS

**SIDE B**

**SYB-2102**

- 1) FUNK DE MAMBO - Karma (6:31)
- 2) UELA UELA - Charley Antolini (3:51)
- 3) DESIGN - B. Stoller (2:33)
- 4) RITUAL - Nico Gomez (3:52)

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Strictly Breaks

# SCHOOL YARD BREAKS

**SIDE C**

**SYB-2102**

- 1) HARD HITTER - Keith Popworth (2:58)**
- 2) SILVER THRUST - Peter Reno (3:56)**
- 3) EGO TRIPPIN - Please (5:32)**
- 4) VITAMIN C - Can (3:45)**

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Strictly Breaks

# SCHOOL YARD BREAKS

**SIDE D**

**SYB-2102**

- 1) BLACK BELT JONES - Dennis Coffey (2:13)**
- 2) DIFFERENT STROKES - Geno Washington (2:17)**
- 3) BE BLACK BABY - Grady Tate (4:07)**
- 4) B-BOY MYSTERY BREAK (7:43)**

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# Disco Classics

**Vol.16**

DISCO-16  
SIDE 1

- 1. Fantasy**  
(4:36)
- 2. September**  
(3:34)
- 3. Serpentine Fire**  
(3:51)

# Disco Classics

**Vol.16**

DISCO-16  
SIDE 2

**4. Shining Star**

(2:51)

**5. Boogie Wonderland**

(4:48)

**6. Let's Groove**

(5:35)

# ANDREW WHITE

## "MARATHON '75"

VOL 7  
AM 21

### SIDE ONE

1. Crescent  
(John Coltrane) BMI
2. Passion Flower  
(Andrew White) BMI

ANDREW WHITE

"MARATHON '75"

VOL 7

AM 21

SIDE TWO

1. Transition  
(John Coltrane) BMI
2. Theme—AM-14  
(Andrew White) BMI

# ACE BEAT

## EVERESS

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ACE CONNECTION MUSIC BMI

33 $\frac{1}{3}$  RPM

### DON'T YOU TAKE YOUR LOVE

(P. SCOTT, B. WOOTEN)

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PAUL SCOTT, ACE MUNGIN, AND STEPHON JOHNSON

Exec Prod: ACE MUNGIN / EDDIE BRIGHT

MIX ENGINEER GLENN TAYLOR

1985 ACE BEAT

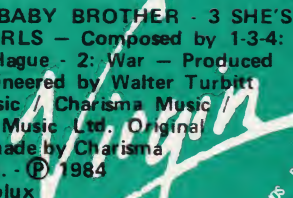
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372-5673

READY FOR A BATTLE  
THE ROCK STEADY CREW

05(1331)02046

Lado 1

1. UP ROCK - 2 ME AND BABY BROTHER - 3 SHE'S  
FRESH - 4 B - BOYS B- GIRLS - Composed by 1-3-4:  
B. Soldier / R. Blue / S. Hague - 2: War - Produced  
by Hague / Soldier - Engineered by Walter Turbitt  
1-3-4: Soldier Blue Music / Charisma Music  
Chappell - 2: MCA Music Ltd. Original  
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MASTER DE PROPIEDAD DE O CONTROLADAS POR  
RCA CORPORATION  
TMK (S) (R) MARCA(S) REGISTRADA

READY FOR A BATTLE  
THE ROCK STEADY CREW

05(1331)02046

Lado 2

1. IT'S JUST BEGUN - 2 HEY YOU (The Rock Steady Crew)  
3 DIGITAL BOOGIE - Composed by 1: James Castor /  
Gerry Thomas / Johnny Pruitt - 2-3: B. Soldier / R.  
Blue / S. Hague - Produced by Hague / Soldier Engi-  
neered by Walter Turbitt - 1: Memory Lane Mu-  
sic Ltd. - 2-3: Soldier Blue Music / Charisma  
Music / Chappell - Original Sound  
recording made by Charisma  
Records Ltd. (P) 1984  
Sonolux

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DE

MAESTRO

DE

GRABACIONES

HECHO

EN

COLOMBIA

LA

REBELIN

S.A.

FABRICADO POR INDUSTRIA ELECTRO-SONORA



**EX  
WE  
MUST  
GO FREE**

MR-50015

TEST PRESSING FROM  
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1400 E. LACKAWANNA AVE.  
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PHONE: (717) 383-3291  
TWX 510-671-4580

12" 33 1/3 RPM

DATE 7-20-93

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ARTIST \_\_\_\_\_

MTX. NO. MRW-55028-A

REC. NO. \_\_\_\_\_

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DATE 7-20-93

ACC'T FREEZE REC,

TITLE \_\_\_\_\_

ARTIST \_\_\_\_\_

MTX. NO. MRLP-55028-B

REC. NO. \_\_\_\_\_



**Stones Throw Records**  
**2688 Griffith Park Blvd. #504**  
**Los Angeles CA 90039-2520**



DISCO PARA  
DEMOSTRACION

VENTA  
PROHIBIDA

# POP SHOW

CUTTING MIXES

D-25246-LADO 1

AADI - CAPIF  
SADAIC - BIEM  
33 1/3 RPM

VARIOS (\*)

(\*) Intérpretes  
ESTEREO

1. TEMPTATION (Corina/P. Reyes/C. Berrios/L. Duprey) (5:25) CORINA(\*) - Corina Starr Sound-King Reyes Music-Berrios Publishing-Cutting Rec. Music (ASCAP).- 2. DO WHAT YOU WANT (R. Pauletti/R. Vargas) (6:43) 2. IN A ROOM(\*) - Cutting Rec. Music (ASCAP).- 3. JUMP UP IN THE AIR (Z. Tariq) (3:00) THE RAID(\*) - Zahid's Music-Lumar Music (ASCAP).- 4. YOU ARE THE ONE (S. Morales/J. Brunkvist) (6:00) SAMUEL(\*) - Could it be Sam's Music-Cutting Rec. Music (ASCAP).

(P) 1991 Del repertorio Cutting Records (USA)/  
BPM Music (ARG) - Fabricado por Sony Music  
Entertainment (Argentina) S.A. - Bajo  
Licencia Abraxas S.R.L.

FABRICADO POR SONY MUSIC ENTERTAINMENT (ARGENTINA) S.A

BAJO LICENCIA ABRAXAS S.R.L.

M.R. INDUSTRIA ARGENTINA

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DISCO PARA  
DEMOSTRACION

VENTA  
PROHIBIDA

# POP SHOW

CUTTING MIXES

D-25.246-LADO 2

AADI - CAPIF  
SADAIC - BIEM  
33 1/3 RPM

VARIOS (\*)  
(\*) Interpretes  
ESTEREO

1. WHISPERS(P. Zizzo)(6:39) CORINA(\*) -Pez Music-Mr. Rodgers-  
It's Time Music(BMI).- 2. WIGGLE IT(G. Morel/R. Vargas)(3:54)  
2 IN A ROOM(\*) -Cutting Rec. Music-Groove On Music-Dose  
Rocks Music(ASCAP).- 3. BABY CAN'T YOU SEE(Bibi A. La  
Red/Jackie E./A. J. Lopez)(3:49) PASSION PLAY(\*) -It's Time  
Music-Electricity Music(BMI).- 4. ANSWER MY CRY  
(D. Raime/H. Gonzalez)(6:57) JAIDIE(\*) -It's Time  
Music-Aricos if Music(BMI)

(P) 1991 Del repertorio Cutting Records (USA)/  
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# MICHAEL BUCH

## THE PLAYGROUND

SPA 2002



*f* **K18**

STEREO 33.3 rpm

Info Side

Peter Tha Zouk Remix

Logo Side

Original Mix

Written & Produced by Michael Buch  
Additional remix on info side by Peter Tha Zouk  
for Kaos Records Portugal  
(P) & (C) Funktástica Records



Funilaria e uma divisão de Foca Records Portugal • 1990 Records Portugal é uma marca de FTM 2010 Produções Audiovisuais, Lda.



Funilaria e uma divisão de Foca Records Portugal • 1990 Records Portugal é uma marca de FTM 2010 Produções Audiovisuais, Lda.

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Funilaria e uma divisão de Foca Records Portugal • 1990 Records Portugal é uma marca de FTM 2010 Produções Audiovisuais, Lda.

# ST. CROIX PHILHARMONIC

SIDE 1  
33-1/3 RPM

F/W 18508A  
STEREO  
TIME 22:10

- |                            |      |
|----------------------------|------|
| 1. "Sound of Music" Medley | 6:48 |
| 2. Stranger In Paradise    | 4:36 |
| 3. Waltz From "Faust"      | 5:17 |
| 4. Tragedy                 | 5:12 |

# ST. CROIX PHILHARMONIC

SIDE 2  
33-1/3 RPM

F/W 18508 B  
STEREO  
TIME 22:05

- |                      |      |
|----------------------|------|
| 1. Once Upon A Time  | 5:27 |
| 2. I Write The Songs | 4:30 |
| 3. Fernando          | 4:50 |
| 4. Hot Stuff         | 7:11 |

**SPIRITS OF INSPIRATION**  
**P R E S E N T**  
**"MAKE ME WANNA DANCE"**

**THIS SIDE : DR FIASCO'S ORIGINAL MIX**  
**THE DUB MIX**

**THAT SIDE : FASCINATING GROOVE MIX**

**VOCALS COLETTE**

**MIXED & PRODUCED**  
**DJ RUSHMORE**

**PROGRAMMIN**



**B E N S T O N E H A M**



**SPIRITS**  
*of*  
**DISCRETION**  
**DJ RUSHMORE**

SHIRTING GEAR  
STARTED FROM LOVE  
INTERNATIONAL

**SPIRITS 001**





# King Forever

SIDE AA

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**HALLELUJAH BANGKOK**  
**INFORMATION (212) 621-9977**

**"THE HERP"  
(WHAT IS IT)**

HB 561 A

33 $\frac{1}{3}$  RPM

**HALLELUJAH BANGKOK**

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(212) 621-9977

**“ALL THE WAY WITH YOU”**

HB 561 B  
33 $\frac{1}{3}$  RPM

Flute Solo by  
TIM WHEATER

**HALLELUJAH BANGKOK**

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® STICK IT RECORDS









**A Side**

**KAM-RAH Records**  
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**Written & Performed by RIMBAUD CHRIST**

- 1. PEACE IS ALIVE (Urban Alternative)**
- 2. CAUGHT IN THE ACT (Hip Hop)**
- 3. BILLY KLUB (Porkbilly Rock Shock)**



**B Side**

**KAM-RAH Records**  
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**Written & Performed by RIMBAUD CHRIST**

- 1. WHITEWATER RUBBER (Sub-Urban Prophylactic)**
- 2. HILLARY / BILLARY (D'evils C.on Mix)**
- 3. KING LOVSEXX (Urban)**

Emerson,  
Lake;  
7

Palmer

Slide I

Side Two

Emerson  
Lake &  
Palmer

Live

**HOMEBASE  
RECORDS**



**HOME BASE  
RECORDS**

**BOBBY TEE**

HB 103  
SIDE 1 33 1/3 RPM  
WEDOT MUSIC (ASCAP)  
Recorded & Mixed At:  
Penguin Studio

Executive Producers:  
M. Gemini  
J. Starr  
T. Garnes  
F. Demps  
D. Jackson  
P. Webb  
S. Katwaroo

**"JUMP AND SHOCK OUT"**

1. Radio Mix (4:43)
2. Reggae Mix (4:44)

Produced by: M. Gemini & J Starr  
for Starr Motivator Prod.

HOME BASE RECORDS - 786 Lexington Ave. N.Y., N.Y. 10021 (212) 674-9199  
1429 Orleans Rd. Charleston, S.C. (803) 556-0303  
8802 Ridge Blvd. Brooklyn, N.Y. (718) 680-0873

**HOME BASE  
RECORDS**

**BOBBY TEE**

HB 103  
SIDE 2 33 1/3 RPM  
WEDOT MUSIC (ASCAP)  
Recorded & Mixed At:  
Penguin Studio

Executive Producers:  
M. Gemini  
J. Starr  
T. Barnes  
F. Demps  
D. Jackson  
P. Webb  
S. Katwaroo

**"JUMP AND SHOCK OUT"**  
1. Heavy Reggae Mix (4:44)  
2. Housy Mix (5:30)

Produced by: M. Gemini & J. Starr  
for Starr Motivator Prod.

HOME BASE RECORDS - 786 Lexington Ave. N.Y. 10021 (212) 674-9199  
1429 Orleans Rd. Charleston, S.C (803) 556-0303  
8802 Ridge Blvd. Brooklyn, N.Y. (718) 680-0873

**RAW**  
**PRODUCTIONS**

**TEST**

**PRESSING**

Wilett

127

Soul Dancing

128 This cut

Down Products

Soul Dancing

Wade

# PROJECT POLLEN

80011-1  
Side A  
STEREO  
33 1/3 RPM

Mutiny  
.....

1. That's O.K.
2. Howhin Phat
3. Scum
4. Maria
5. Eight

© 1997 Mutiny Records, Inc.  
ST-E-80011-A

# PROJECT POLLEN

80011-1  
Side B  
STEREO  
33 1/3 RPM

Motiny  
.....

1. Me Lost
2. Listen
3. High
4. Imperial Garden
5. Be Down

© 1997 Motiny Records, Inc.  
ST-E-00011-B

WILLACODIA

WILLACODIA

WILLACODIA

WILLACODIA



**MALACODA**

THIS SIDE  
**DIMMER THAN  
LOW LIFE**



THAT SIDE  
**23s CAGE**

**[malacoda@erols.com](mailto:malacoda@erols.com)**



**test  
pressing**

sel#: CR448

date:

side: A

621

**MUSIC CONNECTION INC.**

**212•689•4000**

**fax: 212•689•1191**

*We need a*  
**test  
pressing**

---

sel#:

date:

side:

*AA*

*128*  
*Hott*

---

**MUSIC CONNECTION INC.**

**212•689•4000**

**fax: 212•689•1191**

# COLUMBIA

THE SMOOTH SIDE OF RUFF

**WILLIE RUFF**

"DEMONSTRATION NOT FOR SALE"

CS 9603

SIDE 1  
XLP 135279

1. SHEFFIELD BLUES 4:44
2. PA MOSCUNIA VECERA 3:06
3. SLIM 2:51
4. RECADO 3:07
5. JET SET GYPSY 2:05
6. SNOWFALL 3:34

**MONO**

© "COLUMBIA",



MARCAS REG. PRINTED IN U.S.A.

# COLUMBIA

THE SMOOTH SIDE OF RUFF  
**WILLIE RUFF**

"DEMONSTRATION NOT FOR SALE"



CS 9603



**SIDE 2**  
XLP 135280



1. CASINO ROYALE 1:59
2. SOUNDBOARD 1:56
3. MIRAGE BLANC (WHITE GHOST) 2:18
4. THAT SOMEONE IS ME 3:39
5. BELLA PULCINELLA 6:32

## MONO

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ESP-1035

# No Deposit No Return

SIDE 1

1. PUBOL
2. SOCIAL STUDIES
3. THE HIDDEN DISSUADERS
4. LIFETIME GUARANTEE
5. THE ART SCENE
6. WANT ADS 1
7. RANGOON RAMBLER
8. PURINA
9. LANOFLO

ESP-1035

# **No Deposit No Return**

**SIDE 2**

- 1. THE HYPEREMIATOR**
- 2. THE SAP GLOVE**
- 3. THE BUNNY MOTHER**
- 4. AUTO-DA-FE**
- 5. FIELDS MATRIMONIAL SERVICE**
- 6. WANT ADS 2**
- 7. HOWARD JOHNSON'S ARMY**
- 8. NO DEPOSIT NO RETURN**

JANUS

RECORDS

**HARVEY MANDEL**

**"THE SNAKE"**

**JLS 3037**

(JLS 2 3037 A)

**Side 1**

© 1972 GRT Corp.

1. THE DIVINING ROD—3:04 (H. Mandel)  
Lynda Music (ASCAP)
2. PEGASUS—3:30 (Jim Taylor)  
Jimskip Music, Inc. (BMI)
3. LYNDALOVE—2:45 (H. Mandel)  
Lynda Music (ASCAP)
4. PERUVIAN FLAKE—3:31 (H. Mandel)  
Lynda Music (ASCAP)
5. THE SNAKE—3:15 (H. Mandel, L. Taylor)  
Lynda Music (ASCAP)

Produced By Skip Taylor & Harvey Mandel  
For GRT Corporation



**HARVEY MANDEL**

**"THE SNAKE"**

**JLS 3037**

(JLS 2 3037 B)

**Side 2**

© 1972 GRT Corp.

1. UNOINO—2:34 (J. Carroll, Skip Taylor, Joey Levine)  
Churchmouse Music (ASCAP)
2. ODE TO THE OWL—2:42 (H. Mandel)  
Lynda Music (ASCAP)
3. LEVITATION—5:14 (Charles Lloyd)  
Roho Music (ASCAP)
4. BITE THE ELECTRIC ELL—4:15 (H. Mandel,  
P. Lagos, R. Resnick, V. Conte, D. Harris)  
Lynda Music (ASCAP)

Produced By Skip Taylor & Harvey Mandel  
For GRT Corporation



**STEREO**



**WST 14143**  
**33 1/3 RPM**

**W 14143A**  
**Side 1**  
**Made in U.S.A.**

**REMI GASSMANN**  
**ELECTRONICS:**

**MUSIC TO THE BALLET**

as produced by the  
**NEW YORK CITY BALLET COMPANY**

under the Direction of  
**George Balanchine**

Electronic Tape executed by the  
**OSKAR SALA SOUND STUDIO**

**A SUBSIDIARY OF AM-PAR RECORD CORP.**



**STEREO**



**WST 14143**  
**33 1/3 RPM**

**W 14143B**  
**Side 2**  
**Made in U.S.A.**

**OSKAR SALA**

**FIVE IMPROVISATIONS ON TAPE**

**Electronic Tape executed by the**  
**OSKAR SALA SOUND STUDIO**

**A SUBSIDIARY OF AM-PAR RECORD CORP.**

**ALSTON**

**I LOVE THE WAY YOU LOVE  
BETTY WRIGHT**

**Stereo**

**77002**

**Side A**

**33 1/3 R. P. M.**

**Steve Alaimo Prod.**

- 1.- I LOVE THE WAY YOU LOVE (3:20)  
(Willie Hale and Willie Clarke)
- 2.- I'LL LOVE YOU FOREVER HEART AND SOUL (3:40)  
(Willie Hale - Willie Clarke - Betty Wright)
- 3.- I FOUND THAT GUY (3:35) (The Corporation)
- 4.- ALL YOUR KISSIN' SHO' DON'T MAKE TRUE  
LOVIN' (2:35) (Willie Hale and Willie Clarke)
- 5.- IF YOU LOVE ME LIKE YOU SAY  
YOU LOVE ME (3:10) (Clarence Reid  
and Willie Clarke)
- 6.- CLEAN UP WOMAN (2:40) (Clarence  
Reid and Willie Clarke)

**ALSTON**

**I LOVE THE WAY YOU LOVE  
BETTY WRIGHT**

**Stereo  
77002**

**Side B**

**33 1/3 R. P. M.**

**Steve Alaimo Prod.**

- 1.- I'M GETTIN' TIRED BABY (2:40) (Clarence Reid  
and Willie Clarke)
- 2.- PURE LOVE (2:20) (Clarence Reid and Willie Clarke)
- 3.- AIN'T NO SUNSHINE (3:20) (Bill Withers)
- 4.- DON'T LET IT END THIS WAY (2:50)  
(Willie Hale and Willie Clarke)
- 5.- LET'S NOT RUSH DOWN THE ROAD OF LOVE  
(2:54) (Clarence Reid and Willie Clarke)

MADE IN  
ENGLAND



TEST PRESSING FROM  
SPECIALTY RECORDS CORPORATION



1400 E LACKAWANNA AVE  
OLYPHANT PA 18447

PHONE (717) 383-2471  
TWX 510 671 4580

12" 33 1/3 RPM

DATE \_\_\_\_\_  
ACC \_\_\_\_\_

"SHAKE IT UP"

SLAVE

REC. NO. 667



ritmo  
dynamic



MAXI 45T  
RITM0003



# JEMBELATINE BACCARA

A: LAURENT WOLF RE-EDIT MIX 8'07  
B: LOUL BRAZIL DRUMS MIX 5'02

WRITTEN BY RODOLPHE AUDOUARD & LAURENT D'ALESSIO (LOUL)  
PUBLISHED BY ATV Sony Music Publishing France (Catalog Darkness)  
(P) 2004 DARKNESS (C) 2004 CYBER

CYBER  
PRODUCTION

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**ritmo**  
dynamic



**ritmo**  
dynamic

RITM0003

LIFE IS GOOD AFTER A SESSION /// NDATL.COM 2018

NDATL<sup>021</sup>  
**D**atlien ep

Produced By

**Andrés**

**Latin Side**

A1) Ensolardo (Sunny)

A2) Café Con Leche

Winnie Sharpe (ASCAP)

LIFE IS GOOD AFTER A SESSION // NDATL.COM 2018

NDATL<sup>021</sup>  
Dalien ep

Produced By

Andrés

**Northwest Side**

B1) D-Town Connection

B2) I Can't Hear You

**Now**  
**Generation**  
**music**

**NG7-013-A**

Arranged by  
L. SMART  
Produced by  
L. THOMAS

**45 RPM**

Dist. by  
V P. RECORD  
170-21 Jamaica Ave.  
Jamaica, NY 11432  
718-291-7058

**DON IN THE PARTY**

(L. Smart)

**LEROY SMART**

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**Now**  
**Generation**  
music

**NG7-013-B**

Arranged by  
L. SMART  
Produced by  
I. THOMAS

**45 RPM**

Dist. by  
V.P. RECORD  
170-21 Jamaica Ave.  
Jamaica, NY 11432  
718-291-7058

**VERSION**

**LEROY SMART**

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# TRAKTOR

CONTROL VINYL MK2

(A) OTHER SIDE  
33 rpm 12 min

(B) THIS SIDE  
33 rpm 17 min




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Version NI-TS004-001 | Mk-21446 | Made in Germany | Compatible with versions of TRAKTOR SCRATCH 2.1 and higher



THIRD MILLENNIUM MUSIC  
718-624-1379





with his all girl army  
of Kung Fu killers!

**SIDE A**

# HUMAN TORNADO



Nerve-Shattering  
...Brain-Battering  
...Mind-Splattering  
...A ONE MAN DISASTER!

**SIDE B**

MUHAMMAD'S MOSQUES OF ISLAM

Presents

THE HONORABLE ELIJAH MUHAMMAD  
Messenger Of Allah

U-28977

33 $\frac{1}{3}$   
Time 22:05

**THE TIME  
AND WHAT  
MUST BE DONE**

PART 1

5335 SO. GREENWOOD AVE., CHICAGO, ILLINOIS 60615

# MUHAMMAD'S MOSQUES OF ISLAM

Presents

THE HONORABLE ELIJAH MUHAMMAD  
Messenger Of Allah

U-28978

33 $\frac{1}{3}$   
Time 21:56

**THE TIME  
AND WHAT  
MUST BE DONE**

PART 2

5335 SO. GREENWOOD AVE., CHICAGO, ILLINOIS 60615



**Jewel..... RECORDS**

REV. W. C. THOMAS Jr.  
I'M INTO SOMETHING I CAN'T SHAKE LOOSE

LPS 0050  
Side 1

STEREO  
33 1/3 RPM

SERMON:  
I'M INTO SOMETHING I CAN'T SHAKE LOOSE Pt.1  
Zion (BMI) Time 13:00

JEWEL RECORDS - SHREVEPORT, LA.



**Jewel..... RECORDS**

REV. W. C. THOMAS Jr.  
I'M INTO SOMETHING I CAN'T SHAKE LOOSE

LPS 0050  
Side 2

STEREO  
33 1/3 RPM

SERMON:  
I'M INTO SOMETHING I CAN'T SHAKE LOOSE Pt.2  
Zion (BMI) Time 13:00

JEWEL RECORDS - SHREVEPORT, LA.



BROTHER MAZE JACKSON

BSLP 125A

Side One

"The Fore-runner Of The  
Anti-Christ"  
(Part One)

Cherokee Album Corporation Fairmount, Georgia



BROTHER MAZE JACKSON

BSLP 125B

Side Two

"The Fore-runner Of The  
Anti-Christ"  
(Conclusion of sermon)

Cherokee Album Corporation Fairmount, Georgia

**RHODA**

**33 $\frac{1}{3}$  RPM**

**Volume 2  
SIDE 1**

**THE MIDNIGHT CRY**

**REV. THOMAS MASTERS**

**THE WONDER BOY**

**RHODA**

**33 $\frac{1}{3}$  RPM**

**Volume 2  
SIDE 2**

**THE MIDNIGHT CRY**

**REV. THOMAS MASTERS**

**THE WONDER BOY**

無敵

no. 7

# THE IN SOUND

Presented by the United States Army  
For Broadcast Week of October 30, 1967

## FIVE MINUTE PROGRAMS

**SIDE ONE**  
**MICROGROOVE**

**33-1/3 RPM**

- Band 1 - "HOLIDAY"**  
The Bee Gees
- 2 - "WHY DO FOOLS FALL IN LOVE"**  
The Happenings
- 3 - "PURPLE HAZE"**  
Jimi Hendrix Experience

**Host: HARRY HARRISON**

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of the United States and Must Be Used as  
Public Service Material Only

**USA-IS 67A**

# **THE IN SOUND**

Presented by the United States Army  
For Broadcast Week of October 30, 1967

## **FIVE MINUTE PROGRAMS**

**SIDE TWO  
MICROGROOVE**

**33-1/3 RPM**

- Band 1 - "THREE IN THE MORNING"  
Bobby Goldsboro
- 2 - "EVEN THE BAD TIMES ARE GOOD"  
The Tremeloes

**Host: HARRY HARRISON**

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of the United States and Must Be Used as  
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**USA-IS 67B**

**DARRELL  
McFADDEN  
&  
THE  
FANTASTIC  
DISCIPLES**

**HEARD OF A CITY**



**SIDE A**

**33 1/3  
STEREO  
RTG101**

**Heard Of A City (3:31)**

Arr. — (D. McFadden) / Matdal Music, BMI

**Come This Far By Faith (6:26)**

Arr. — (D. McFadden) / Matdal, BMI

**Welcome Home (4:39)**

Written & Arranged — Darrel McFadden / Matdal, BMI

**Tear Drop (4:49)**

Written & Arr. — (D. McFadden)  
Matdal Music, BMI

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**DARRELL  
McFADDEN  
&  
THE  
FANTASTIC  
DISCIPLES**

---

**HEARD OF A CITY**



**SIDE *B***

**33 1/3  
STEREO  
RTG101**

**When I Get Home (5:06)**

Arr. — (B. Evans, K. Cloud, J. Williams) / Matdal Music, BMI

**Lay Down Our Lives For The Lord (4:06)**

Arr. — (D. McFadden) / Matdal Music, BMI

**Yes Lord, Yes (3:46)**

(Lynn Keesetkcker) ASCAP

**Medley (6:25)**

(P.D.) (Martin Studio Music, BMI)

(A. Crouch Music ASCAP)

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**SUCCESS**  
P.O. BOX 7614

**MOTIVATION**  
WACO, TEXAS

**INSTITUTE, INC.**

**10 STEPS  
OF A PLANNED  
PRESENTATION**

by Cloyd S. Steinmetz

SMI-1340

Side **1**

1. Step 1: An Enthusiastic  
Desire to Serve
2. Step 2: Adequate  
Knowledge of Prospect
3. A Purpose for Each Call
4. Carrying Something  
in Your Head
5. Open With a "Headline"

MFG. BY SUCCESS MOTIVATION INC.

**\*\* BREAKING THE**

**SUCCESS BARRIER**

**33  $\frac{1}{3}$**   
**RPM**

REG. U.S.  
PAT OFF.

**SUCCESS**  
P.O. BOX 7614

**MOTIVATION**  
WACO, TEXAS

**10 STEPS  
OF A PLANNED  
PRESENTATION**

by Cloyd S. Steinmetz

SMI-1340

Side 2

1. Carry Something  
in Your Hands
2. A Formula That Persuades
3. Anticipating Objections
4. Think Big
5. Put Them All Together

**\*\* BREAKING THE**

**SUCCESS BARRIER**

**33  $\frac{1}{3}$   
RPM**

REG. U.S.  
PAT OFF.

MFG. BY SUCCESS MOTIVATION INC.

SD 2-703

# GINGER BAKER'S AIR FORCE



**ATCO**

**ONE**



**STEREO**

1. DA DA MAN (7:12)  
(By McNair; Uncle Doris, ASCAP)  
Vocal: Jeanette Jacobs  
Solos: Laine/Bond
2. EARLY IN THE MORNING (11:09)  
(Trad. Arr. by Baker; Casserole, BMI.)  
Vocals: Laine/Jeanette Jacobs  
Solos: Grech/Wood/McNair

A PRODUCT OF POLYDOR - ENGLAND

(ST-C-701843 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 2-703

GINGER BAKER'S AIR FORCE



**ATCO**

**TWO**



**STEREO**

1. DON'T CARE (12:25)  
(By Baker-Winwood; Casserole - Irving, BMI.)  
Vocals: Winwood/Jeanette Jacobs  
Solos: Winwood/McNair/Wood
2. TOAD (12:59)  
(By Baker; Casserole, BMI.)  
Solo: Kabaka  
Duet: Seamen/Baker

A PRODUCT OF POLYDOR - ENGLAND

(ST-C-701844 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 2-703

# GINGER BAKER'S AIR FORCE



**ATCO**

**THREE**



**STEREO**

1. AIKO BIAYE (12:58)  
(By Kabaka; Casserole/TRO - Total, BMI.)  
Vocals: Kabaka/Jeanette Jacobs  
Solos: Wood/Laine/McNair  
Drums: Kabaka/Baker/Seamen
2. MAN OF CONSTANT SORROW (3:51)  
(By Laine; TRO - Total, BMI.)  
Vocal: Laine

A PRODUCT OF POLYDOR - ENGLAND

(ST-C-701845 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 2-703

GINGER BAKER'S AIR FORCE



**ATCO**

**FOUR**



**STEREO**

1. DO WHAT YOU LIKE (11:45)  
(By Baker; Casserole, BMI.)  
Vocals: Winwood/Jeanette Jacobs  
Solos: Winwood/Baker
2. DOIN' IT (5:28)  
(By Baker - Grech; Casserole, BMI.)  
Improvised Ensemble

A PRODUCT OF POLYDOR - ENGLAND

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.  
(ST-C-701846 PR)



**F3**

**Side Ruff**

33 1/3 RPM  
RC1999-A



6 45443 54711 0

**1999** 4:54

*(G. Mollett, R. Stubblefield)*

**1. Radio Version**

**2. Instrumental**

Produced and mixed by Rockin

Recorded at The Chemical Kitchen, Pgh, PA

Published by To The Third Publishing (ASCAP)

© © 1997 Ruff Chemistry Recordings P.O. Box 56867, Pittsburgh, PA 15208



**F3**

**Side Chemistry**

33 1/3 RPM

RC1999-B



6 45443 54711 0

**COHESIVE 5:57**

*(R. Gibson, G. Mollett, B. Porter, R. Stubblefield)*

**1. Street Version**

**2. Radio Version**

Produced and mixed by Rockin

Recorded at The Chemical Kitchen, Pgh, PA

Published by To The Third Publishing (ASCAP)

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# YELLO

TEES 12-10-A  
SIDE ONE

33 1/3 RPM  
STEREO

1. BOSTICH 4:30
2. SHE'S GOT A GUN 3:20

Music Composed and Arranged by Boris Blank  
Lyrics by Dieter Meier. Pale Pachyderm Publishing BMI  
Produced and Engineered by Boris Blank and Ursri Weber

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**YELLO**

**TEES 12-10-B  
SIDE TWO**

**33 1/3 RPM  
STEREO**

- 1. DOWNTOWN SAMBA 2:17**
- 2. DAILY DISCO 4:27**

Music Composed and Arranged by Boris Blank  
Lyrics by Dieter Meier. Pale Pachyderm Publishing BMI  
Produced and Engineered by Boris Blank and Ursli Weber

© 1981 The Cryptic Corporation

Made in U.S.A.

C&C MUSIC FACTORY

g o n n a  
m a k e  
y o u  
s w e a t

(Everybody Dance Now)

featuring FREEDOM WILLIAMS

12" MIXES

44-73605-S1

Dino de Laurentiis  
Presents

**CHARLES BRONSON**

In a Michael Winner Film

**DEATH WISH**

music conducted, composed and performed by  
**Herbie Hancock**

PC 33199  
STEREO

**SIDE 1**  
AL 33199  
© 1974 CBS Inc.

1. DEATH WISH (MAIN TITLE) 6:11  
-H. Hancock-
2. JOANNA'S THEME 4:46 -H. Hancock-
3. DO A THING 2:13 -H. Hancock-
4. PAINT HER MOUTH 2:16 -H. Hancock-
5. RICH COUNTRY 3:46 -H. Hancock-

© "COLUMBIA"



MARCAS REG. PRINTED IN U.S.A.

Dino de Laurentiis  
Presents

**CHARLES BRONSON**

In a Michael Winner Film

**DEATH WISH**

music conducted, composed and performed by  
**Herbie Hancock**

PC 33199  
STEREO

**SIDE 2**  
BL 33199  
© 1974 CBS Inc.

1 SUITE REVENGE 9:25

- A. STRIKING BACK -H. Hancock-
  - B. RIVERSIDE PARK -H. Hancock - J. Peters-
  - C. THE ALLEY -H. Hancock-
  - D. LAST STOP -H. Hancock-
  - E. 8TH AVENUE STATION -H. Hancock-
2. OCHOA KNOSE 2:07 -H. Hancock-
- 3. PARTY PEOPLE 3:32 -H. Hancock-
  - 4. FILL YOUR HAND 6:15  
H. Hancock



1975  
National  
Radio Month  
Spots

SIDE A

- |     |                                       |     |
|-----|---------------------------------------|-----|
| 1.  | Radio is Beautiful/Ray Stevens .....  | :60 |
| 2.  | Radio is Beautiful/Ray Stevens .....  | :30 |
| 3.  | Radio is Beautiful/Ray Stevens .....  | :10 |
| 4.  | Radio is Beautiful/Instrumental ..... | :30 |
| 5.  | Radio is Beautiful/Instrumental ..... | :10 |
|     |                                       |     |
| 6.  | The Imagination Game .....            | :60 |
| 7.  | I Don't Hate My Mittens .....         | :60 |
| 8.  | Great Disasters Of Our Time .....     | :60 |
| 9.  | The Dudley Tool Account .....         | :60 |
| 10. | The Pictures are Prettier .....       | :30 |
| 11. | Answer The Door .....                 | :15 |
| 12. | Turn the Radio On .....               | :15 |
| 13. | Without You .....                     | :10 |
| 14. | You Got A Good Thing Going .....      | :10 |

Clearance: 5/1/75-7/31/75

Talent has been  
paid for broadcast  
use only through  
July 31, 1975.

Compatible

Stereo

33 $\frac{1}{3}$  RPM-LP



1975  
National  
Radio Month

**SIDE B**

- |                         |      |
|-------------------------|------|
| 1. Free Enterprise      | :60  |
| 2. A Day In Sound       | 3:22 |
| 3. You Look Different   | :12  |
| 4. Commercial Montage   | :60  |
| 5. Taystee Bread        | :60  |
| 6. Speakeasy            | :60  |
| 7. The Imagination Game | :30  |
| 8. Lake Muskegon        | :60  |
| 9. Radio Is Beautiful   | :60  |

Not Cleared for Broadcast use. Monaural  
33 $\frac{1}{3}$  RPM

I GOT THE MUSIC  
SIDE A

BOYD JARVIS

I GOT THE MUSIC

SIDE B

BOYD JARVIS

**RATED "X"  
RECORDS**

**PROMOTIONAL  
COPY  
NOT FOR SALE**

**0:04A**

**33⅓  
14 MIN**

**LOVE IS THE MESSAGE  
SPECIAL EDITS BY THE "CUCO"**

**REMIX**

# **RATED "X" RECORDS**

**PROMOTIONAL  
COPY  
NOT FOR SALE**

**0:04B**

**33⅓  
9 MIN**

**THE CIRCUS  
MIX BY THE "CUCO"**

**REMIX**

TEST PRESSING FROM  
SPECIALTY RECORDS CORPORATION



1400 E LACKAWANNA AVE.  
OLYPHANT, PA. 18447

PHONE: (717) 383-3291  
TWX 510-671-4580

12" 33 1/3 RPM

DATE \_\_\_\_\_

ACC'T Dmd

TITLE Eighth Wonder Extra Rare - Core Mix

ARTIST Miguel Bose

MTX. NO. StOm 54604/53820-1

REC. NO. Dmd 1164/0-86573

TEST PRESSING FROM  
SPECIALTY RECORDS CORPORATION



1400 E. LACKAWANNA AVE.  
OLYPHANT, PA. 18447

PHONE: (717) 383-3291  
TWX 510-671-4580

TM

12" 33 1/3 RPM

DATE \_\_\_\_\_

ACC'T DMD

TITLE DUB RAW - Spanish Rev. - Acapella Bone

ARTIST MIGUEL BOSE

MTX. NOS+DMD 54605/06/07-1

REC. NO. DMD 1164/0.86573

**only for  
the  
blunted  
ep**



33.33 RPM  
tnt-26-PRO-a  
FAX: 212/243-1089



**Produced  
by  
"BUDDAH" D.M.  
for  
BUDDZH SEZ ...  
PRODUCTIONS  
Mixed**

**at  
Dungeon Tape Studios  
Engineered  
by  
Kenny  
"Always At Work"  
Gonzalez**

**CUT #1  
"I SEE YOU"**

**CUT #2  
"I SEE DUBBY"**



**PROMO  
NOT FOR SALE**



only for  
the  
blunted  
ep



33.33 RPM  
Int-26-PRO-h  
FAX: 212/243-1089



**CUT #1**

**"BUDDAH'S FUNKY"**

Produced  
by  
"BUDDAH" D.M.  
for  
BUDDZH SEZ ...  
PRODUCTIONS  
Mixed  
at  
Dungeon  
Tape  
Studios  
Engineered  
by  
Kenny  
"Always At Work"  
Gonzalez

**CUT #2**

**"NIGHTS OF THE OWL"**

Additional keyboards by Todd "THE BLACK" Terry

**CUT #3**

**"WHO KNOWS!!!"**



PROMO  
NOT FOR SALE



Nothing is Real but the Girl  
Danny Tanaglia (Club mix)  
Emma shaplin  
Spente la stella (Yom rmx)





# SUNSHINE SOUND

1650 BROADWAY, NEW YORK, N.Y. 10019

(212) 582-6227

33 1/3 RPM  
STEREO

" 2 OF HEARTS "

Remix by: J. P.

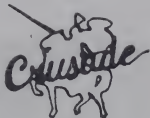


ANN GRANT &  
THE LITTLE LIGHTS

LP S 1819  
STEREO

SIDE ONE  
33 $\frac{1}{3}$  RPM

1. JUSTICE PLUS [8:02]
2. MY GOD IS SO BIG [ :50]
3. THE SHUT UP POSY [6:53]



ANN GRANT &  
THE LITTLE LIGHTS

LP S 1819  
STEREO

SIDE TWO  
33 $\frac{1}{3}$  RPM

1. SOON AND VERY SOON [1:05]
2. CLEO AND MR. SIN [3:13]
3. WESTERN FRONTIER [10:07]
4. JESUS, I LOVE YOU [1:14]

Rev. S.G. Norris

**UNRULY**  **RECORDS**

# THE OFFICIAL BOOTLEG

UR - 130

STEREO ~ 33 1/3

(p) & (c) 2001 by Unruly  
Productions, Inc  
1801 Falls Rd ~ Suite 3C  
Baltimore, Md 21201

**THIS SIDE:**

1. Pick 'em Up - Griff & Booman - 3:17
2. Ni#\$@s Fightin (Ravens Remix1) - Scottie B
3. Ni#\$@s Fightin (Ravens Remix2) - Scottie B

[www.unrulyproductions.com](http://www.unrulyproductions.com)

Distributed by Liaison Records

410.880.6111



**UNRULY RECORDS**  
**THE OFFICIAL**  
**BOOTLEG**

STEREO ~ 33 1/3

UR - 130

**THIS SIDE:**

1. Watch Out For The Big Girl - Jimmy Jones ~3:30
2. Tear Da Club Up ~ DJ Class ~ 3:57

[www.unrulyproductions.com](http://www.unrulyproductions.com)

Distributed by Liaison Records

410.880.6111

**EUROPADISK, LTD.**

TEST PRESSING  
TEST PRESSING  
TEST PRESSING  
TEST PRESSING  
TEST PRESSING  
TEST PRESSING

# Rebels & Beelow



A: Groove Rebels – Rock like this!  
AA: DJ Bee-LOW - Ich Pfeif Drauf  
(Groove Rebels Remix)

POLO RECORDS IS A DIVISION OF MAD SUPPORT INTERNATIONAL ( M.S.I. ) – EMAIL TO: [INFO@POLO-RECORDS.DE](mailto:INFO@POLO-RECORDS.DE) – FAX: +49(0)2361-106041 – AN M.S.I. JOINT • BOOKING CONTACT: [INFO@POLO-RECORDS.DE](mailto:INFO@POLO-RECORDS.DE)

GROOVE REBELS • ROCKS LIKE THIS. WRITTEN BY RIMAH KHALOUF / PUBLISHED BY COPYRIGHT CONTROL. PRODUCED BY RIMAH KHALOUF FOR GROOVE REBELS REMIX. BIG LOVE TO: DEEKAY, MY FAMILY, MY GIRL, MY HOMIES. REMIX PRODUCED BY RIMAH KHALOUF AT DEEKAY HOMEREC

AA: DJ BEE-LOW - ICH PFEIF DRAUF (GROOVE REBELS REMIX) WRITTEN & PRODUCED BY BEE-LOW / PUBLISHED BY COPYRIGHT CONTROL MUSIC.

THANK TO [WWW.ERICKDECKS.COM](http://WWW.ERICKDECKS.COM) - [WWW.DJBEELOW.DE](http://WWW.DJBEELOW.DE) - [WWW.GROOVEREBELS.COM](http://WWW.GROOVEREBELS.COM) - [WWW.POLO-RECORDS.DE](http://WWW.POLO-RECORDS.DE)

AA: GROOVE SUPPORT, 50GRAD FOR BEST HOMEBASE AND GREETINGS TO MY 4 BEST FRIENDS, SKAI (GROOVE REBEL NO.2) AND MY GIRL PETRA!

AA: DJ BEE-LOW - ICH PFEIF DRAUF (GROOVE REBELS REMIX) WRITTEN & PRODUCED BY BEE-LOW / PUBLISHED BY COPYRIGHT CONTROL MUSIC.

**POLO**  
records



[www.intergroove.de](http://www.intergroove.de)

# Just Us

sublevelcalifornia@hotmail.com

# Sublevel Test

*Illegal Trax Vol. 1*

**SICK⚡BOY**

**A** *Problem Child (Original mix)*

Illegal Trax Vol. 1

**SICK⚡BOY**

**B** Problem Child (Brighton Mix)

# *L.P.S. records, inc.*

**BOWEN/ESTIGOY COMPANY  
EVERYTHING'S COMIN' UP LOVE**

**SIDE ONE**

**LPS-1014  
S-10269**

1. MAGNOLIA 3:21  
(J. J. Cale/Moss Rose/BMI)
2. FUNNY HOW TIME SLIPS AWAY 3:43  
(Willie Nelson/Tree/BMI)
3. WHO'S GONNA' LOVE ME 3:03  
(Bowen-Estigoy/Heartstone Music/BMI)
4. SWEET CAROLINE 3:21  
(Neil Diamond/Stonebridge Music/ASCAP)
5. OVER MY HEAD 3:14  
(Christine McVie/Rockhopper Music/ASCAP)

© 1977 L.P.S. Records, Inc., Heartstone Music Co.

# *L.P.S. records, inc.*

**BOWEN/ESTIGOY COMPANY  
EVERYTHING'S COMIN' UP LOVE**

**SIDE TWO**

**LPS-1014  
S-10269**

1. ~~SUNNY DAYS~~ 2:57  
(Bowen-Estigoy/Heartstone Music/BMI)
2. SUMMERTIME  
(Heyward-Gershwin/New Dawn Music-Gershwin  
Pub./ASCAP)
3. MOST OF ALL 4:08  
(Buie-Cobb/Lowsol Music/BMI)
4. UNCHAINED MELODY 3:37  
(Zarat-North/Frank Music/ASCAP)
5. MIDNIGHT RIDER 3:02  
(Greg Allman/No Exit Music/BMI)

© 1977 L.P.S. Records, Inc., Heartstone Music Co.

# **Benton & Bowles Creative Review**

## **Jingle Jam**

**February 26, 1957**

- |                          |                     |
|--------------------------|---------------------|
| 1. Studebaker "Big News" | 5. Prell "Tallulah" |
| 2. Introduction          | 6. Zest Sensation   |
| 3. Gentle Ivory Snow     | 7. Post Toasties    |
| 4. Carling "Think"       | Pepto-Bismol        |

**33 1/3 rpm**  
**Microgroove**

**Side 1**

9. Pink Camo
10. Tide
11. Maxwell House "Good Coffee Feeling"
12. Carling "Most Unusual Ale"
13. Parliament "Happy Surprise"
14. Hellmann's
15. Crest Ballad
16. "Cold Cream" Camay

# **Benton & Bowles Creative Review**

## **Jingle Jam**

**February 26, 1957**

- |                            |                                     |
|----------------------------|-------------------------------------|
| 1. Johnson's Jubilee       | 5. Pin-It                           |
| 2. New Ivory Snow          | 6. Ansco Film                       |
| 3. Parliament "Friendship" | 7. Maxwell House "Bouquet"          |
| 4. Post-Marked             | 8. Post Cereals "Little Bit Better" |

**33 1/3 rpm**  
**Microgroove**

**Side 2**

9. Introduction to "Left-Overs"
10. Crest "Hole in Your Head"
11. Prell Elegant
12. "Gotta Have My Grape Nuts"
13. Zest Waltz
14. Instant Maxwell House "Most Happy Flavor"

**KOMOTION**  
INTERNATIONAL

**SEE THE WORLD (3:51)**  
(The Looters)

Audio Graffiti  
© © (ASCAP) 1984

45 RPM STEREO  
THIS SIDE

**LOOTERS**

Produced by The Looters  
Mixed by Seth Asarnow  
Recorded at Likewise Studios  
Engineered by Craig Griffeath

© Komotion Records

2269 Market Street Suite 234

San Francisco, CA 94114

**KOMOTION**  
INTERNATIONAL

**EVERYTHING GOT TO CHANGE (5:00)**  
(The Looters)

Audio Graffiti  
© (ASCAP) 1984

45 RPM STEREO  
THAT SIDE

**LOOTERS**

Produced by The Looters

Mixed by Seth Asarnow

Recorded at Likewise Studios

Engineered by Craig Griffeath

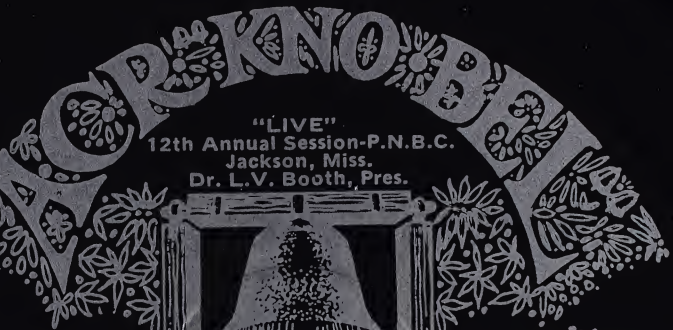
© Komotion Records

2269

Market Street

Suite 234

San Francisco, CA 94114



"LIVE"  
12th Annual Session-P.N.B.C.  
Jackson, Miss.  
Dr. L.V. Booth, Pres.



33-1/3 RPM  
STEREO

RDS-33-7326  
SIDE 1

MESSAGE:  
"THE EVERLASTING REALITIES  
OF THE CHRISTIAN RELIGION"

By Dr. A. Ross Brent, Pastor,  
SHILOH BAPTIST CHURCH,  
Plainfield, New Jersey

© 1969, A.C.R., INC., POST OFFICE DRAWER 4248, AUSTIN, TEXAS 78765

# FOR KNOWLEDGE

"LIVE"  
12th Annual Session-P.N.B.C.  
Jackson, Miss.  
Dr. L.V. Booth, Pres.



33-1/3 RPM  
STEREO

RDS-33-7326  
SIDE 2

## MESSAGE:

"THE EVERLASTING REALITIES  
OF THE CHRISTIAN RELIGION"

By Dr. A. Ross Brent, Pastor,  
SHILOH BAPTIST CHURCH,  
Plainfield, New Jersey

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( DEVOTIONAL SERIES )



**Jewel..... RECORDS**

©1965

PART 1

JEWEL LP 0013-1

33 $\frac{1}{3}$  RPM

SU-MA ( BMI )

TIME: 14:41

**COME OUT FROM THE IN CROWD**

( STAN LEWIS )

**REV. O. L. HOLLIDAY**

PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA

( DEVOTIONAL SERIES )



**Jewel..... RECORDS**

© 1965

PART 2

JEWEL LP 0013-2

33 $\frac{1}{3}$  RPM

SU-MA ( BMI )

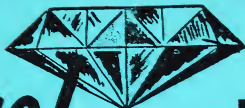
TIME: 16:05

**COME OUT FROM THE IN CROWD**

( STAN LEWIS )

**REV. O. L. HOLLIDAY**

PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA



**Jewel..... RECORDS**

© 1965

**PART 1**

**JEWEL LP 0008 - 1**

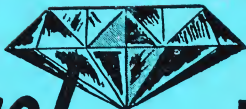
**SU - MA BMI**

**33 1/3 RPM**

**THE ASSASSINATION OF  
PRESIDENT KENNEDY  
AND THE CRUCIFIXION OF JESUS**

**REV. O. L. HOLLIDAY**

**PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA**



**Jewel..... RECORDS**

© 1965

**PART 2**

**JEWEL LP 0008 - 2**

**33 1/3 RPM**

**SU - MA BMI**

**THE ASSASSINATION OF  
PRESIDENT KENNEDY  
AND THE CRUCIFIXION OF JESUS**

**REV. O. L. HOLLIDAY**

**PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA**

**MAZCO**  
RECORDS  
PHILADELPHIA, PA.

**JESUS IN THE TEMPLE AT  
12 YEARS OF AGE**

**Side 1**

Charbuz Music

BMI

Time 16:00

**STEREO**  
**Gospel LP**  
**1001**

**AMAZING GRACE — 1:35**

**SERMON — 14:25**

REVEREND BARRY E. CONNELLY, Pastor  
CORNERSTONE BAPTIST CHURCH  
2117 N. 33rd Street, Philadelphia, Penna.

**MAZCO**  
RECORDS  
PHILADELPHIA, PA.

**JESUS IN THE TEMPLE AT  
12 YEARS OF AGE**

**Side 2**

Charbuz Music

BMI

Time 16:00

**STEREO  
Gospel LP  
1002**

**IN THE MORNING WHEN I RISE — 2:30**

**SERMON — 13:30**

REVEREND BARRY E. CONNELLY, Pastor

CORNERSTONE BAPTIST CHURCH

2117 N. 33rd Street, Philadelphia, Penna.

# **IMMEDIATE**

RECORDS, INC.

## **SMALL FACES**

**Z12 52008**

**SIDE 1**

**Z12-52008-1**

### **SIDE 1 - OGDENS' NUT GONE FLAKE**

- 1. OGDENS' NUT GONE FLAKE**  
-Marriott - Lane - McLagan - Jones-
- 2. AFTERGLOW** -Marriott - Lane-
- 3. LONG AGOS AND WORLDS APART** -McLagan-
- 4. RENE** -Marriott - Lane-
- 5. SONG OF A BAKER** -Marriott - Lane-
- 6. LAZY SUNDAY** -Marriott - Lane-

## **STEREO**

# **IMMEDIATE**

**RECORDS, INC.**

## **SMALL FACES**

**Z12 52008**

**SIDE 2**

**Z12.52008-2**

### **HAPPINESS STAN**

**\*HAPPINESS STAN - \*ROLLIN' OVER -  
\*\*THE HUNGRY INTRUDER - \*\*\*THE JOURNEY -  
\*MAD JOHN - \*\*\*HAPPYDAYSTOYTOWN**

**\*(-Marriott - Lane-)**

**\*\* (Marriott - Lane - McLagan-)**

**\*\*\* (Marriott - Lane - McLagan - Jones-)**

## **STEREO**

# perception



J. J. JACKSON'S DILEMMA

J. J. JACKSON

RECORDS

SIDE 1

PLP 3  
Z4RS-0291  
STEREO

1. "INDIAN THING" (Jackson-Steele-Grigson)  
Pelew Music (ASCAP) 6:28
2. "DOES ANYBODY REALLY KNOW WHAT  
TIME IT IS" (R. Lamm) Airelius  
Music (BMI) 5:28
3. "LET THE SUNSHINE IN" (McDermot-Rado-  
Ragni) United Artists Music (ASCAP) 8:40

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PERCEPTION RECORDS, SUBSIDIARY OF PERCEPTION VENTURES INC., N.Y.

# perception



J. J. JACKSON'S DILEMMA  
J. J. JACKSON

RECORDS

SIDE 2

PLP 3  
Z4RS-0292  
STEREO

1. "HELP ME GET TO MY GRITS" (Jackson-Parsons) Pelew Music 4:24
2. "WHO KNOWS" (Jackson) Pelew Music 8:05
3. "GO FIND YOURSELF A WOMAN" (Jackson-Futterman) Pelew Music 5:56
4. "NO SAD SONGS" (Darryl Carter) Press Music 4:29

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**PERFECTION  
SOUND  
STUDIOS  
III**



Brooklyn's Largest Recording and Rehearsal Facility  
1860 Flatbush Ave., Brooklyn, N.Y. (212) 258-5569

1980-A

**STEREO  
SIDE 1**

*"La Fleur"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

**PERFECTION  
SOUND  
STUDIOS  
III**



Brooklyn's Largest Recording and Rehearsal Facility  
1860 Flatbush Ave., Brooklyn, N.Y. (212) 258-5569

1980-B

**STEREO  
SIDE 2**

*"La Fleur"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

*"IT'S A WONDERFUL THING"*

**PERFECTION  
SOUND  
STUDIOS  
III**



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THE  
**RUGRATS**  
**ROCK ON**

PRODUCED AND ARRANGED BY FRED MOLLIN, RONNEY ABRAMSON  
AND RON GARANT FOR RON-RON PRODUCTIONS

**SIDE ONE**



**SP 79803**  
(SP 79803-AS)



RECORDS

**1. RUGRAT THEME/ANIMAL FAIR 6:05**

F. MOLLIN/R. ABRAMSON/R. GARANT

**2. RUGRATS IN ACTION F. MOLLIN/R. ABRAMSON/R. GARANT 4:45**

**3. RUGRATS ON THE TRAIL F. MOLLIN/R. ABRAMSON/R. GARANT 5:25**

**4. WISHIN' F. MOLLIN/R. ABRAMSON 4:12**

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CASTOR ISLAND MUSIC (CAPAC)

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THE

# RUGRATS ROCK ON

PRODUCED AND ARRANGED BY FRED MOLLIN, RONNEY ABRAMSON  
AND RON GARANT FOR RON-RON PRODUCTIONS

SIDE TWO



**SP 79803**  
(SP 79803-BS)



RECORDS

**1. I AM A ROBOT (OTTO'S SONG) 3:07**

F. MOLLIN/R. ABRAMSON/R. GARANT

**2. NURSERY ROCK F. MOLLIN/R. ABRAMSON/R. GARANT 3:41**

**3. RUGRAT FUN F. MOLLIN/R. ABRAMSON/R. GARANT 3:53**

**4. EVERYBODY NEEDS A TREAT F. MOLLIN/R. ABRAMSON 2:20**

**5. TRAVELLING WITH THE RUGRATS 5:24**

F. MOLLIN/R. ABRAMSON/R. GARANT

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**TIGER FEVER**  
(Ode To The Paws And Claws)

**Clemson**

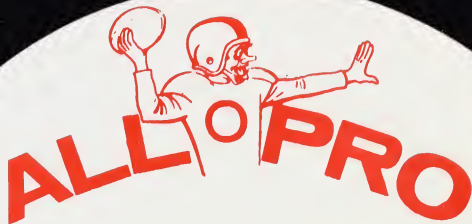
**AP-1022**  
**SIDE A**

©1981

Manufactured by: H.H.H.  
Productions & All-Pro  
Records, P.O. Box 8289  
Nashville, Tn.

1. **TIGER FEVER 2:21**  
(T. Cook) Attago Music/BMI
2. **THE TIGER EXPRESS 2:03**  
(T. Cook/M. Styles) Attago Music/BMI
3. **REF, I DIDN'T DO IT 2:12**  
(T. Cook/M. Styles/L.L. Hart) Attago Music/BMI
4. **CLEMSON ON MY MIND 2:34**  
(T. Cook) Attago Music/BMI
5. **ARMCHAIR FOOTBALL SUPERSTAR 2:59**  
(T. Cook/L.L. Hart) Attago Music/BMI

Distributed by: Napa Distribution Centers Southeast Division Office 5420 Peachtree Industrial Blvd. Norcross, Georgia 30071



**TIGER FEVER**  
**(Ode To The Paws And Claws)**

**Clemson**

**AP-1022**  
**SIDE B**

©1981

Manufactured by: H.H.H.  
Productions & All-Pro  
Records, P.O. Box 8289  
Nashville, Tn.

1. PAWS AND CLAWS 2:14  
(T. Cook/M. Styles/N. Styles/B. Rand) Attago Music/BMI
2. PUSH 'EM BACK 2:04  
(T. Cook) Attago Music/BMI
3. ODE TO COACH FORD 2:35  
(T. Cook/M. Styles) Attago Music/BMI
4. BIG ORANGE FAN 2:48  
(T. Cook/J. Cook/M. Styles-B. Styles) Attago Music/BMI
5. KING OF THE A.C.C. 2:28  
(T. Cook/M. Styles) Attago Music/BMI

Distributed by: Napa Distribution Centers Southeast Division Office 5420 Peachtree Industrial Blvd. Norcross, Georgia 30071

# DECCA®

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC. NEW YORK, U.S.A.

## CRISIS

DL 9150  
MG 10228

DXB 194  
Side 1

1. CRISIS OF THE BRITISH ROYAL FAMILY (8:32)
2. CRISIS OF JOE LOUIS (3:55)
3. CRISIS AT MUNICH (15:37)

PRODUCED BY BUD GREENSPAN  
AND NARRATED BY DAVID PERRY

LONG PLAY 33 $\frac{1}{3}$  RPM

# DECCA®

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## CRISIS

DL 9150  
MG 10229

DXB 194  
Side 2

1. CRISIS OVER POLAND (8:55)
2. FRANCE IN CRISIS (9:47)
3. CRISIS IN THE FAR EAST (6:45)

PRODUCED BY BUD GREENSPAN  
AND NARRATED BY DAVID PERRY

LONG PLAY 33 $\frac{1}{3}$  RPM

# DECCA®

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## CRISIS

DL 9151

MG 10230

DXB 194

SIDE 1

1. CRISIS AT PEARL HARBOR (8:07)
2. CRISIS AT CORREGIDOR (2:05)
3. CRISIS AT D-DAY (5:00)
4. CRISIS OVER ISRAEL'S ADMISSION TO U. N. (4:36)
5. CRISIS OVER GENERAL MAC ARTHUR (2:35)
6. CRISIS OF 1951 NATIONAL LEAGUE PENNANT (4:58)

PRODUCED BY BUD GREENSPAN  
AND NARRATED BY DAVID PERRY

LONG PLAY 33 $\frac{1}{3}$  RPM

# DECCA®

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## CRISIS

DL 9151

MG 10231©

DXB 194

SIDE 2

1. ARMY - MCCARTHY CRISIS (6:50)
2. BASEBALL'S CRISIS (5:23)
3. DAG HAMMARSKJOLD'S CRISIS (3:50)
4. CRISIS OVER CUBA (5:45)

PRODUCED BY BUD GREENSPAN  
AND NARRATED BY DAVID PERRY

LONG PLAY 33 $\frac{1}{3}$  RPM

**DAISY McGREW**  
**"This Is The Year Of Jubilee"**

*Christian World*



**SIDE ONE**

© 1981

**CW 5005**

- 1. This Is The Year Of Jubilee/B. Glenn/Lexicon Music/ASCAP-3:38**
- 2. I'll Be With Him/W. Hawkins/Libris Music/ASCAP-4:23**
- 3. When You Pray/W. Hawkins/Libris Music/ASCAP-3:12**
- 4. I'm Gonna Be Ready/D. McGrew/  
Associated Artists Music/BMI-2:57**
- 5. All Things Work Together  
Hall/Lexicon Music/ASCAP-4:30**

*Christian World, Inc., 1215 N. Portland, Oklahoma City, OK. 73107*

**DAISY McGREW**  
**"This Is The Year Of Jubilee"**

*Christian World*



**CW 5005**

**SIDE TWO**

**© 1981**

- 1. Questions/B. Hibbard/Word Music/ASCAP-3:01**
  - 2. Tell Them/A. Crouch/Lexicon Music/ASCAP-3:29**
  - 3. Praise You Lord/D. McGrew/Associated Artists Music/BMI-2:47**
  - 4. Gone/Fox/Heavyweight Music/BMI-4:13**
  - 5. Secret Place/Robinson/First Monday  
Music/ASCAP-5:17**
- Christian World, Inc., 1215 N. Portland, Oklahoma City, OK. 73107*



*S.S. Le'Pac*

NO GUARANTEES  
A BETTER WAY  
JUMP THE GUN

**SS Le Pac**

© 1992

\* Recorded & mixed at Presence  
Studios • East Haven, Connecticut  
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All songs written & produced by  
SS Le Pac

**SIDE A**

**NO GUARANTEES (CLUB MIX) 123 BPM (6:17)**

**S. Wells / S. Cappella**

**Mixed by P. Dennis Mitchell \***

**NO GUARANTEES (BONUS CLUB MIX) 123 BPM (3:00)**

**S. Wells / S. Cappella**

**Mixed by P. Dennis Mitchell \***

**A BETTER WAY (CLUB MIX) 120 BPM (9:00)**

**S. Wells / S. Cappella**

**Mixed by John Robinson \***

# SS Le Pac

© 1992

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SS Le Pac

## SIDE B

**NO GUARANTEES (DUB CLUB MIX) 123 BPM (5:10)**

S. Wells / S. Cappella  
Mixed by P. Dennis Mitchell •

**A BETTER WAY (VOCAL DUB MIX) 120 BPM (5:12)**

S. Wells / S. Cappella  
Mixed by John Robinson •

**JUMP THE GUN  
A-K-E MY HEART (CLUB MIX) 105 BPM (3:41)**

S. Wells / S. Cappella  
Mixed by John Robinson •

# GHOST DOG

THE WAY OF THE SAMURAI

Side A  
991216

- 1) Ghost Dog Theme (W/Dogs & EFX)
- 2) Opening Theme (Raise Your Sword Instrumental)
- 3) Flying Birds 4) Samurai Theme 5) Gangsters Theme
- 6) Dead Birds 7) Fast Shadow (Version 1)  
(Featuring Wu-Tang Clan)
- 8) RZA #7 9) Funky Theme

# GHOST DOG

THE WAY OF THE SAMURAI

Side B

991216

- 1) RZA's Theme 2) Samurai Showdown (Raise Your Sword)  
(Featuring The RZA)
- 3) Ghost Dog Theme 4) Fast Shadow (Version 2)  
(Featuring Wu-Tang Clan)
- 5) Untitled #8 6) Untitled #12

RECORDINGS FOR VANGUARD THE CONNOISSEUR

**THE YELLOW PRINCESS**

**John Fahey, guitar**

**VSD-79293-A**

**XSV 143775**

**Side One**

1. The Yellow Princess 4:49
2. View (East from the Top of the Riggs Road /  
B & O Trestle) 4:54
3. Lion 5:08
4. March for Martin Luther King 3:40
5. The Singing Bridge of Memphis Tennessee 2:49

**All compositions by John Fahey; Hodolog Music, BMI**

**Copyright 1968**

**Vanguard Recording Society, Inc., N.Y.**

**Recorded in U.S.A.**



**STEREO**

RECORDINGS FOR VANGUARD THE CONNOISSEUR

**THE YELLOW PRINCESS**

**John Fahey, guitar**

**VSD-79293-B**

**XSV 143776**

**Side Two**

1. Dance of the Inhabitants of the Invisible City  
of Bladensburg 4:07
2. Charles A. Lee: In Memoriam 3:58
3. Irish Setter 7:14
4. Commemorative Transfiguration & Communion  
at Magruder Park 5:59

**All compositions by John Fahey; Hodolog Music, BMI  
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Recorded in U.S.A.**



**STEREO**

i!

**impulse!**



**"UNIVERSAL CONSCIOUSNESS"  
ALICE COLTRANE**

**AS 9210 -A  
Side 1**

**33 $\frac{1}{3}$  RPM  
STEREO**

- |                                   |             |
|-----------------------------------|-------------|
| <b>1. UNIVERSAL CONSCIOUSNESS</b> | <b>5:05</b> |
| <b>2. BATTLE AT ARMAGEDDON</b>    | <b>7:22</b> |
| <b>3. OH ALLAH</b>                | <b>4:54</b> |

All songs written by Alice Coltrane and  
published by Jowcol Music (BMI)

Produced by  
Alice Coltrane and Ed Michel

© 1972, ABC RECORDS, INC.

i!

**impulse!**



**"UNIVERSAL CONSCIOUSNESS"  
ALICE COLTRANE**

**AS 9210-B**  
**Side 2**

**33 $\frac{1}{3}$  RPM**  
**STEREO**

- 1. HARE KRISHNA** 8:16  
(Traditional Indian Hymn arr. &  
adapt. by Alice Coltrane)
- 2. SITA RAM** 6:12  
(Traditional Indian Hymn arr. &  
adapt. by Alice Coltrane)
- 3. THE ANKH OF AMEN-RA** 4:48  
(Alice Coltrane)

All songs published by Jowcol Music (BMI)  
Produced by  
Alice Coltrane and Ed Michel

© 1972, ABC RECORDS, INC.

# NATIONAL MUSIC SURVEY

HOUR ONE

SIDE ONE  
STEREO

WEEKEND OF  
MAY 26, 1990

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# NATIONAL MUSIC SURVEY

HOUR TWO

SIDE TWO  
STEREO

WEEKEND OF  
MAY 26, 1990

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# NATIONAL MUSIC SURVEY

HOUR ONE

SIDE TWO  
STEREO

WEEKEND OF  
MAY 26, 1990

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# NATIONAL MUSIC SURVEY

HOUR THREE

SIDE ONE  
STEREO

WEEKEND OF  
MAY 26, 1990

**WESTWOOD ONE RADIO NETWORKS**



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# NATIONAL MUSIC SURVEY

HOUR TWO

SIDE ONE  
STEREO

WEEKEND OF  
MAY 26, 1990

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# NATIONAL MUSIC SURVEY

HOUR THREE

SIDE TWO  
STEREO

WEEKEND OF  
MAY 26, 1990

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**PROLEKULT**  
**USA**



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**BABY DOC**

**& THE DENTIST**

"TALES OF THE SERAPHIN"

AVAILABLE: 3-14-95

# JOHN CREAMER / STEPHANIE K

A-side: WISH U WERE HERE  
(LEX AVE MIX)

B-side: WISH YOU WERE HERE  
(ENVY MIX)




a. PUSH IT DOWN

diverse fusion effect

b. PUSH THIS DUB

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all music: **dfe**

sweet voices: **rosinda**

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668 Ft. Duquesna Dr.  
Sun City, Florida 33570

## **TIM AND MELODIE**

**T & M**  
**6-1**

**SIDE ONE**

- 1) LAST DANCE (3:14)
- 2) DON'T CRY OUT LOUD (4:04)
- 3) SEND IN THE CLOWNS (4:24)
- 4) ALEXANDER'S RAG TIME BAND (2:09)
- 5) BLUE BAYOU (2:37)
- 6) SHORT PEOPLE (2:16)

668 Ft. Duquesna Dr.  
Sun City, Florida 33570

## TIM AND MELODIE

**T & M**  
**6-1**

**SIDE TWO**

- 1) YOU NEEDED ME (2:53)
- 2) EVEN NOW (3:12)
- 3) FEELS SO GOOD (2:57)
- 4) MORNING DEW (2:32)
- 5) TIN ROOF BLUES (2:03)
- 6) TELEPHONE MAN (1:43)
- 7) HOW HIGH THE MOON/BYE BYE BLUES (3:33)
- 8) DO THAT TO ME ONE MORE TIME (3:20)



Awe Music  
Gypsy Castles

SIDE X  
© MATERIAL 1992

AWE 904-A  
33<sup>1</sup>/<sub>3</sub> RPM

- 1. GIVE IT UP 4:16**
- 2. DIRTY MAGAZINE 3:58**
- 3. LUCIFER OR THE CROSS 3:58**



*Awe Music*  
*Gypsy Castles*

SIDE XX  
© MATERIAL 1992

AWE 904-B  
33 $\frac{1}{3}$  RPM

- 1. GIVE IT UP**  
**"HOUSE MIX" 4:16**
- 2. DIRTY MAGAZINE**  
**"HOUSE MIX" 3:58**
- 3. LUCIFER OR THE CROSS**  
**"HOUSE MIX" 3:58**



# ADUO

& B.O.T. INCORPORATED

SIDE A

**DJ. ONLY**

STEREO  
33<sup>1</sup>/<sub>3</sub>

FQ/ALB 0111-1



## HIP KNOCKIN'

**1. RADIO MIX (4:38)**

**2. DANCE MIX (4:04)**

Produced by The King & Robert K. Dawkins  
for R&D Productions

Written by The King and ADUO  
(BMI)

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# ADUO

& B.O.T. INCORPORATED

SIDE B

**DJ. ONLY**

STEREO

33<sup>1</sup>/<sub>3</sub>

FQ/ALB 0111-1



## HIP KNOCKIN'

1. HIPKNOCKTIZED (4:16)
2. INSTRUMENTAL (4:09)

Produced by The King & Robert K. Dawkins  
for R&D Productions

Written by The King and ADUO  
(BMI)

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**STEREO**  
**33 1/3 RPM**

**PR 2420**  
**POSITIVE**  
**SIDE**

**POSITIVE K**  
**STEP UP FRONT**

**VOCAL / 4:12**

**INSTRUMENTAL / 4:12**

© Darryl Gibson

Top Billing Music / ASCAP

ST-PR-55779 55732-SP

Produced by Maxwell Dixon

Executive Producer: Nat Robinson

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A WARNER COMMUNICATIONS COMPANY



**STEREO**  
**33 1/3 RPM**

**PR 2420**  
**KNOWLEDGE**  
**SIDE**

**POSITIVE K**

**STEP UP FRONT**

**3 HEINEKEN TECHNIQUE/4:17** Produced by King of Chill

**STEP UP FRONT**

**MILK & EDIT-MILK D MIX/4:50** Produced by Audio Two

**NOBODY MOVE**

**ADDITIONAL TRACK/5:02** Produced by Maxwell Dixon

Both tracks written by Darryl Gibson

Top Billing Music / ASCAP

ST-DM-55733 55734 55735-SP


Executive Producer: Nat Robinson

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**EPMD**

# STRICTLY BUSINESS

- |                       |      |
|-----------------------|------|
| 1. STRICTLY BUSINESS  | 4:43 |
| 2. I'M HOUSIN'        | 3:59 |
| 3. LET THE FUNK FLOW  | 4:14 |
| 4. YOU GOTTS TO CHILL | 4:20 |
| 5. IT'S MY THING      | 5:41 |

ALL SONGS WRITTEN BY EPMD  
ALL SONGS PRODUCED AND MIXED BY EPMD  
MASTERED BY HERB POWERS AT FRANKFORD/WAYNE  
ALL SONGS BEACH HOUSE MUSIC/ASCAP

**LPRE-82006X**  
**33 1/3 RPM**  
© © 1987, 1988



212/724-1440

1974 BROADWAY NEW

**FRESH**  
**R E C O R D S**

YORK, NEW YORK 10023

**EPMD**

**STRICTLY BUSINESS**

- |                          |      |
|--------------------------|------|
| 1. YOU'RE A CUSTOMER     | 5:23 |
| 2. THE STEVE MARTIN      | 4:37 |
| 3. GET OFF THE BANDWAGON | 4:19 |
| 4. DJ K LA BOSS          | 4:27 |
| 5. JANE                  | 2:56 |

ALL SONGS WRITTEN BY EPMD

ALL SONGS PRODUCED AND MIXED BY EPMD

MASTERED BY HERB POWERS AT FRANKFORD/WAYNE

ALL SONGS BEACH HOUSE MUSIC/ASCAP

**LPRE-82006Y**

**33 1/3 RPM**

© 1987, 1988



212/724-1440

1974 BROADWAY NEW

**FRESH**  
**R E C O R D S**

YORK, NEW YORK 10023



**TB 812**

TIME (vocal): 9:34

TIME (inst.): 3:53

BPM: 104

Kenix Music, Inc. ASCAP

Exec. Producer: Tom Silverman

Producer: Arthur Baker

Mix & Arr.: Shep Pettibone

Engineer: Jay Burnett  
at Intergalactic Studio, NY

Mastering: Jack Skinner  
at Sterling Sound

© Tommy Boy Music, Inc.

## **Jazzy Sensation**

(Kenton Nix)

**(Manhattan Version)**

## **Jazzy Sensation**

(Kenton Nix)

**(instrumental)**

## **The Kryptic Krew**

featuring

**Tina B**

Distributed by Tommy Boy Music

Inc. 1641 Third Ave., New York, NY 10028 (212) 348-3966

**Tommy  
Boy**  
Records

**TB 812**

TIME: 9:43

BPM: 109

Kenix Music, Inc.. ASCAP

Exec. Producer: Tom Silverman

Producer: Arthur Baker

Mix & Arr. : Shep Pettibone

Engineer: Jay Burnett

at Intergalactic Studio, NY

Mastering: Jack Skinner

at Sterling Sound

# Jazzy Sensation

(Kenton Nix)

**(Bronx Version)**

© Tommy Boy Music, Inc.

**Afrika Bambaataa  
& the**



music by

**The Kryptic Krew**

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33.3 RPM STEREO

92876 SIDE A



ॐ नमो भगवते वासुदेवाय



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33.3 RPM STEREO  
SIDE B  
92876

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**NO STRINGS ATTACHED**  
FEATURING  
**CORDLESS MIKE AND CIELO**

**PUT YOUR BODY IN MOTION**  
RADIO VERSION 4:07  
EXTENDED BASS MIX 4:56  
(M. Deering, L. Ross, J. McDuffie)

33 1/3 RPM  
**BPM 115**  
Kristine Songs (BMI)

**AGNUS**

**SIDE A**  
**MRI 005**  
1990

Executive Producer Jonathan R. Black  
Produced & Arranged by Linwood Ross and Jeff McDuffie  
Engineered by Dave Hardy  
Recorded & Mixed at Never Stop Production Studios  
Manufactured & Distributed by MRI, 317 N.W. 103rd Terrace  
Pembroke Pines, Florida 33026  
Unauthorized duplication is in violation of Applicable Laws.

**NO STRINGS ATTACHED**  
FEATURING  
**CORDLESS MIKE AND CIELO**

**PUT YOUR BODY IN MOTION**  
**INSTRUMENTAL 4:08**  
**ACAPPELLA 4:02**

(M. Deering, L. Ross, J. McDuffie)



33 1/3 RPM  
**BPM 115**  
Kristine Songs (BMI)

**SIDE B**  
**MRI 005**  
1990

Executive Producer Jonathan R. Black  
Produced & Arranged by Linwood Ross and Jeff McDuffie  
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FABRICADO POR TECNODISCO, S.A. - VENMX 413 (N) - D.L. B-302939/02. S.G.A.E. - JESSE presents / TRIBAL SPAIN - A 45 RPM TARRAGONA 7.01 - PROHIBIDA LA REPRODUCCIÓN, EJECUCIÓN PÚBLICA, RADIODIFUSIÓN O ALQUILER DE ESTE DISCO. RESERVADOS TODOS LOS DERECHOS.



FABRICADO POR TECNODISCO, S.A. - VENMX 413 (N) - D.L. B-302939/02. S.G.A.E. - JESSE presents / TRIBAL SPAIN - AA 45 RPM MARELLA 6.24 - PROHIBIDA LA REPRODUCCIÓN, EJECUCIÓN PÚBLICA, RADIODIFUSIÓN O ALQUILER DE ESTE DISCO. RESERVADOS TODOS LOS DERECHOS.



MARTIN ACCORSI & JEREMY BASSETTI  
VOCALS BY: TARA ALICEA

CONTROL

THIS SIDE:  
SHE'S OUTTA CONTROL MIX  
THAT SIDE:  
LOSING CONTROL MIX

PROMO

INFO@SEDUCTIVERECORDS.COM

SED-001



SEDUCTIVE

**SEXUAL  
HARRASSMENT**

**MS-605  
SIDE ONE  
STEREO**

*Montage*

**I NEED A FREAK (5:43)**

(David Payton)

**LONG VERSION**

Produced By PAT FRANCES

Ocean To Ocean Music/Go Music/  
Jimi Mac Music/BMI

**33 1/3 RPM**

© 1983 Montage Records

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**SEXUAL  
HARRASSMENT**

**MS-605  
SIDE TWO  
STEREO**

*Montage*



**I NEED A FREAK**

(David Payton)

**SHORT VERSION (3:25)**

**INSTRUMENTAL VERSION (3:19)**

Produced By PAT FRANCES

Ocean To Ocean Music/Go Music/  
Jimi Mac Music/BMI

**33 1/3 RPM**

© 1983 Montage Records

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"Late in the Edit"





Love People.

A..J..Brown



**SIDE A**

Digital Love  
Come Wednesday  
You're Gone  
See You Again  
Dream Today

**SIDE B**

Love People  
Easy Now  
Love Somebody  
Go For It  
Sun Shines For Me

# **A.J. Brown Love People.**

**Album Produced by:**

**Sly Dunbar**

**Robbie Shakespeare**

**Michael "Ibo" Cooper**

**Willie Lindo**

**Geoffrey Chung**

**Executive Producer A.J. Brown.**

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**25 Retirement Rd. Cables: Vibes**

**Kingston 5, Jamaica, W.I.**

**Phone: 926-2035, 926-1204.**

A. J. Brown

Love People

**SIDE A** Digital Love  
Come Wednesday  
You're Gone  
See You Again  
Dream Today

M.P.L. 1984 .1  
**STEREO**

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**A.J. Brown**

*Love People*

**SIDE B** Love People  
Easy Now  
Love Somebody  
Go For It  
Sun Shines For Me

M.P.L. 1984 .1  
**STEREO**

Dist. by **SONIC SOUNDS**  
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# **ON THE BEAT**

## **SHAUN CONNORS**



### **RECORDED LIVE**

# SHAL CONNORS

NO man could  
qualified to loc  
humouristic si  
Police Force th  
Connors. Having

years patrolli  
streets of Dub  
member of the  
Síochána. Shaun  
the beat for the  
in April, 1966,  
embarked on a  
showbusiness. S

Shaun has tra  
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Europe and Ame  
his own unique  
humour. As he  
himself "It's only

This cassette  
recorded live at s  
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ON THE BEAT**

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**JAMES BROWN**  
**GOLDEN HITS**

**1**



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STEREO  DOLBY SYSTEM

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**JAMES BROWN**  
**GOLDEN HITS**

**2**



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**MAMC**  
**61048-4**

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# KRAFTWERK

## THE MAN MACHINE

THE ROBOTS • SPACELAB • METROPOLIS • THE  
MODEL • NEON LIGHTS • THE MAN MACHINE



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7777-16302-4



The Robots • Spacelab • Metropolis

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PROGRAM

1

4N

16302

**KRAFTWERK**  
**THE MAN MACHINE**

The Model • Neon Lights • The Man Machine

©1978 Capitol Records, Inc



PROGRAM

2

4N

16302

**KRAFTWERK**  
**THE MAN MACHINE**

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

# THE SAINT



ORBITAL SNEAKER PIMPS MOBY FLUKE LUSCIOUS JACKSON THE CHEMICAL  
BROTHERS UNDERWORLD DURAN DURAN DAFT PUNK DAVID BOWIE  
SUPERIOR DREADZONE DUNCAN SHEIK EVERYTHING BUT THE GIRL

7243 8 42959 4 3



7 2438-42959-4 3



PRINTED IN  
THE USA

**SIDE A** 1 **ORBITAL** The Saint Theme 4:32 2 **SNEAKER PIMPS** 6 Underground (Nellee Hooper Edit) 3:53  
3 **MOBY** Oil 1 5:31 4 **FLUKE** Atom Bomb 3:54 5 **LUSCIOUS JACKSON** Roses Fade (Mojo Mix) 2:31 6 **THE  
CHEMICAL BROTHERS** Setting Sun (Instrumental) 7:00 7 **UNDERWORLD** Pearl's Girl 9:32  
**SIDE B** 1 **DURAN DURAN** Out Of My Mind 4:16 2 **DAFT PUNK** Da Funk 5:28 3 **DAVID BOWIE** Dead Man  
Walking 6:50 4 **SUPERIOR** Polaroid Millenium 3:21 5 **DREADZONE** A Dream Within A Dream 6:08 6 **DUNCAN  
SHEIK** In The Absence Of Sun 5:04 7 **EVERYTHING BUT THE GIRL** Before Today 4:17

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

# T H E S A I N T

- 1 **ORBITAL** The Saint Theme
- 2 **SNEAKER PIMPS** Underground (Nellee Hooper Edit)
- 3 **MOBY** Oh 1
- 4 **FLUKE** Atom Bomb
- 5 **LUSCIOUS JACKSON** Roses Fade (Mojo Mix)
- 6 **THE CHEMICAL BROTHERS** Setting Sun (Instrumental)
- 7 **UNDERWORLD** Pearl's Girl



7243  
8 42959 4 3

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side **A**

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

# T S A I N T

- 1 DURAN DURAN Out Of My Mind
- 2 DAFT PUNK Da Funk
- 3 DAVID BOWIE Dead Man Walking
- 4 SUPERIOR Polaroid Millenium
- 5 DREADZONE A Dream Within A Dream
- 6 DUNCAN SHEIK In The Absence Of Sun
- 7 EVERYTHING BUT THE GIRL Before Today



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8 42959 4 3

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side B



# THE JOURNEY

## side a

contemplation (the beginning) 6:40

peace (the way) 6:20

essence (the divinity) 9:05

## side b

solace (the lesson) 5:20

communion (the elevation) 3:52

at-onement (the truth) 10:10

all selections written and performed by frans albert

THE JOURNEY was written and performed by frans albert.

engineering and mix by kurt dickey, studio southwest, sunnyvale, texas.

i would like to thank dale w. sanderman, teacher, mentor and friend, for his guidance and unrelenting insistence upon placing no limits in the search for musical expression.

the selection PEACE was written for my dear friend susan clay.

please send any comments you wish to make to:

amherst avenue productions, 5110 west amherst avenue, dallas, texas 75209

copyright 1988 frans albert

# THE JOURNEY

side a

*contemplation (the beginning)*  
*peace (the way)*  
*essence (the divinity)*

copyright  
1988  
frans albert

all selections written performed by frans albert  
engineering and mix by kurt dickey, studio southwest

# THE JOURNEY

side b

*solace (the lesson)*  
*communion (the elevation)*  
*at - onement (the truth)*

copyright  
1988  
frans albert

all selections written performed by frans albert  
engineering and mix by kurt dickey, studio southwest